

TIME

SCREEN

The Magazine of British Telefantasy

Number 14

Autumn 1989

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RANDALL & HOPKIRK

Before and After.

ALIENS IN THE FAMILY

Review & Episode Guide.

Writer **MARTIN WORTH**

Interviewed.

OUT OF THE UNKNOWN & CHOCKY

Features & Episode Guides.

ACE OF WANDS



TIME SCREEN READER'S POLL

Okay, as Stan Lee would say, "More at Marvel we care about what our readers think...," and indeed we do. So, we'd like to hear from you about what you think about this magazine. If you've anything you'd like to see covered that we haven't done yet, maybe something about the magazine that you dislike and would like changed, or maybe a suggestion for something we could do that we haven't even thought about. Our readers always seem very enthusiastic with responses, ideas and opinions in their letters and at conventions so we'd like to hear from you. Also, the poll of top British Teletubby show will make interesting reading as we seem to have the most diverse feelings of the famous and obscure amongst our readership.

Photocopy this form, or write your replies out to us, or even cut out this piece and run what we hope will be a jolly good "MADAM AND MISTER ENTHUSIASM" colour still on the front cover.

Please reply with this, and any other comments on the magazine to:

"TIME SCREEN"
88 Edington Lane
Warrington
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WA4 9LS

We look forward to hearing from you, and each entry will go into a prize draw. Replies by 30th November 1989. Thanks very much in anticipation of your help.

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4th
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WOULD YOU BE INTERESTED IN OTHER EVENTS, SUCH AS THE ANNUAL TRAILER SHOT OF EDGAR WRIGHT'S LOCATIONS?

WHAT OTHER SERVICES OR ARTICLES WOULD YOU LIKE TO SEE OFFERED IN "TIME SCREEN"?

ANSWERS TO 'MINDBENDER' ISSUE 13

- 12 "Bread of Mercy". 20 "The Thorntoxic Shepherd".
- 20 Diamond. 40 "Tasha's Tea". 50 "The Baker period.
- 50 Chequerboard. 70 "SHADOW OF THE SHIP". 50 London, because you can see the River Thames in the satellite sequences. 90 Bass guitar, because he was played by John Taylor. 10 "Doctor Who - The Edge of Destruction". 11 "The Mind Beyond". 12 "Aliens in the Family". 13 "The Prisoner Co-operation". 14 A licensee allowing a woman to have more than one child in "CITY OF THE DEAD": 141-157. 15 "Doctor Who and the Silurians". 160 Jades. 177 The Storyteller.
- 180 "SHAKESPEARE". 190 Sue Quick and Sam Carpenter. 201 Diana Rimmer and Sylvia Anderson - surprise, surprise! 211 "The Executioners". 228 "The Invasion". 231 "Delta and the Bannermen". 240 "The Evil of the Daleks". 250 "Revelations of the Daleks". 260 The broken horse. 27 Stonehenge. 280 General Smith.

Issue 12's competition was won by Darren Allen who achieved 26 correct answers out of 28 and so wins a £10 video token.

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Contents

- 2 TIME SCREEN POLL
- 3 CONTENTS AND EDITORIAL
- 4 BEFORE AND AFTER

A look at "RANDELL AND ANNETTE (RECREATED)" as Brenda Spiner originally saw it.
- 9 KINETIC ORIGINS

How do writers find names for their characters? Here we publish the original list of names considered for Thames' "AGE OF VAMPIRES".
- 10 BLOOD BURST

We review the BBC series "ALIENS IN THE FAMILY".
- 11 ALIENS IN THE FAMILY - EPISODE GUIDE
- 14 TIME IN ADVANCE

Step back to 1965 and experience stories of the weird and the wonderful that were "OUT OF THE UNKNOWN".
- 19 OUT OF THE UNKNOWN SEASIDE ONE AND TWO - EPISODE GUIDE
- 24 A WRITER'S TALK

Martin Worth, one of Britain's most versatile writers for television tells us about his work on such series as "RECREATION" and "SWEATERS".
- 30 TIME SCREEN LYRICS

The classic series "THUNDERBIRDS" once had a theme tune with lyrics, which are printed here for the first time.
- 31 INHABITANT FRIENDS

We take a look at Thames' children's serial "CROCHET".
- 36 CROCHET - EPISODE GUIDE
- 36 TIME SCREEN LETTERS
- 37 TIME SCREEN ERRATA
- 38 SUBSCRIPTIONS

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"Time Screen" Episode Guide format devised by Andrew Pixley

Editorial

TIME SCREEN
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Welcome once more to another action packed issue of "Time Screen", a little later than usual due to the proverbial problems at the printer's. We had hoped to get this issue typeset, unfortunately things fell through, so what you have in front of you is the result of 10 days solid work with paper-knives, spray paint and Letraset.

At least the gap between issues has allowed me to visit more events and spend a little time on holiday. No sooner was the Issue 4 Report out than the third annual Time Forces Treasures Hunt was upon us. Yet again the event proved more popular and successful than the last and yet more locations were visited including, after three years of seeking, the bridge from the "Time King" title sequence. I've been talked into organising another hunt for next year, so watch out for further details in the next issue.

Then it was off to France to sample the various continental television stations, there were quite a few British series being shown whilst I was there including some classic telefantasy and action sagas. Here are the French titles of some of the series I saw, I will give you the English titles at the bottom of the page: "XENIES 1999", "LE TRÉSOR", "L'AMÉLIORÉE VOTRE", "TOMORROW IS FOR US RECREATION" and "LA MAISON DE TOUT LE CAUCHEMAR". Even though they have six channels in France (they used to have seven, but channel 4 went west) the choice is limited by one-day repeats, andles children's shows full of cartoon series and Japanese rubber monsters, soap operas and long-running American series on at the same time every day.

Back to England and on to Wales where Big of One were holding their annual pilgrimage to Portmeirion. We stayed in the village the week before the event and were able to watch the place dissolve slowly into the ordered anarchy that is the "THE FESTIVAL" convention. As usual the event was a tremendous success, with great interest being shown by the French media who were drawn there by the presence of Alain Carré and Hélène Oswald authors of "Le Fandom", an art-book which contains over 200 colour and black and white photos together with informed articles about "THE FESTIVAL". At over £20.00 a copy it's a little expensive, but I'm sure that it will become an all time classic text.

The last event I managed to get to was the exceptionally well organised Eboria 2, the "TTF" convention, where I met lots of our readers. Many thanks, and congratulations to Hélène McCarthy and the gang for a far-packed weekend.

Until next time,

Stay Alert!

Anthony E. McKay

English titles: "XENIES 1999", "THE TRÉSOR", "THE RECREATION", "THE PROTECTOR" and "TOMORROW IS FOR US".

Thanks this issue to Martin Worth, Neil Alou, David Jagger, BBC Picture Publicity, Roger Fulton, ITC Entertainments, Pamela Lonsdale, Steve Brightling, Stephen O'Brien, Christopher Perry, Trevor Preston, Paul Brooks, Michael Richardson, Gary Russell, Christine Seconde, Tachyon '88, Gary Beres.

RANDALL AND HOPKIRK DECEASED

by Vanessa M. Bergman

Fans of that wonderfully oddball 1960 series *"RANDALL AND HOPKIRK (DECEASED)"* will be all too familiar with the down-at-heels private investigator, Jeff Randall and his ghostly partner, Marty Hopkirk. However, the late Dennis Spenser, the creator of the series, had some quite different ideas in mind when he first submitted the series to ITC regarding the characters, the background, the situations after Hopkirk's death and the effect of this on his partner. All is all, a complete metamorphosis took place before the series was eventually transmitted in some 130 regions in the autumn of 1969.

In this article we will be comparing the series as we know it with Spenser's original story format.

Let's take the characters first...

JEFF RANDALL is the live half of the duo. He's in his late thirties, and after several years of running a detective agency with his partner, he is still struggling to pay the rent. This is due, no doubt, to the fact that most of the cases he undertakes tend to have no financial reward at the end of them! He's tough, but he's a sympathetic, easy-going man.

MARTY HOPKIRK, around the same age as his partner, is killed whilst working on a seemingly routine divorce case. When his ghost returns to continue the partnership with Jeff, it soon transpires that the ethereal Marty is just as much a worrier as when he was alive! Marty Hopkirk is perhaps the one with the IQs. It is he who has to help Jeff out of awkward situations, even though it is usually Marty who puts him in the first place!

JESSIE HOPKIRK, an attractive blonde, is the widow of Marty Hopkirk, who assists Jeff in the office after Marty's death. She is a rather melancholy character who obviously misses her husband a great deal, but at the same time, doesn't hide the fact that she is attracted to Jeff.

But Spenser originally described his characters as being quite different...

STEVEN GATESON RANDALL is in his late twenties, early thirties. He's ambitious and he's handsome. Jessie approves of him - to say the least. A direct, blunt, honest sort of tall athletic build. A man of action, preferring to settle an argument with his fists rather than a persuasive logic. He is headstrong, but just fair. Once he takes a case he sees it through to the end, even if it begins to look as though it may break him or lose him his license. He has respect for the law but he will go his own way if he has to. He never sits on the fence. Steve Randall always takes sides.

MARTIN CHARLES HOPKIRK is around the same age as his partner but physically very different, being rather chunky. He is a kind, likeable, friendly man. A humorous character, and accident prone - things never quite work out as planned, but, there's always the next time.

There is no mention of Jess Hopkirk, or indeed any leading female character, therefore we can assume that Spenser's heroes were originally to be both bachelors. ITC, however, were fond of including at least one female role in their Sixties series (Sherman Kennedy in *"THE GRANFATHER"* and Isabelle Marot in *"DEPARTMENT Z"* for example). Hence the reason, most likely, why Jess Hopkirk was introduced.

Apart from that, let's see what else has changed...



A portrait photograph of Kenneth Cope as Marty Hopkirk taken during the episode "That's How Barker Snowballs"

- * First of all there is the name change from STEVE to JEFF
- * Then there is the age difference. Spenser had intended for our two heroes to be few years younger.
- * Steve Randall is described as ambitious. Well, Jeff certainly isn't!
- * Although it would appear that Jeff gets beaten to a pulp every fifteen minutes, I'm certain that, given the choice, he would prefer to use a persuasive logic rather than his fists, to ward off his adversaries!
- * Steve Randall will go against the law if he feels he has to, whereas Jeff tries very hard to keep on the right side of the law, even though the police do not always appreciate this!
- * Steve Randall is obviously a ladies' man whilst Jeff, who certainly has an eye for the girls, doesn't have women figuring greatly in his life. Perhaps this is due to Marty, who does have a habit of appearing at the mostopportune moments!

There are some similar characteristics, though. For instance, Jeff Randall does tend to be headstrong at times, and he will side with anyone who he feels is blameless for any misdeed.

And Marty Hopkirk?

- * Well, Spenser's original character is accident prone whereas the final Marty was transformed into a born worrier! You name it, he worries about it!.. the business, Jessie (his widow), the car, Jeff's driving... everything! And he is also very jealous where Jessie is concerned...

Again, there are similar characteristics... both Marty's are humorous and extremely likeable characters.

The background to the story varies a little, too.



Kenneth Cope as Marty Hopkirk in pensieve mood during a publicity session for "RANDALL AND HOPKIRK (DECEASED)"

Unfortunately Marty violates an ancient rhyme by not returning to the grave before sunrise, and he is therefore cursed to remain earthbound for the next hundred years!

Of course, dedicated fans of "RANDALL AND HOPKIRK (DECEASED)" everywhere will know all this

But what they might know is that Dennis Spooner didn't intend for it to happen that way at all. Here's how Spooner described the situation...

Steve Randall is shattered. No - Hopkirk was not the greatest thing since Sherlock Holmes. As a matter of fact he was always accident-prone anyway, but he was a partner, a friend, loyal, and... well, you name it! And Steve Randall takes the death very badly. He blames himself personally that it happened at all, and is all for winding up the business.

"Marty Hopkirk, of course, knows the true facts. His death was entirely his own fault. More to the point he ruined my success: the company might have had, and it could take years for the business to get over it. In addition, Steve Randall was blameless, and must be convinced... no... all is all..."

"Marty Hopkirk's ghost does not go to wherever it is all respecting departing spirits go..."

"WE WILL STAY ON MARTY... AND MARTY ANONYMOUS!"

What happened then, to the firm of RANDALL & HOPKIRK, PRIVATE INVESTIGATORS, after Marty Hopkirk was killed?

Well, as the opening titles depict, and as Spooner described, the word DECEASED was added to the brass name plate - presumably by Randall - so that observant clients, and even passer-by, would come to the obvious conclusion that a certain Mr Hopkirk had passed away and the business was now run solely by Mr Randall.

But they would be wrong. Jeff Randall is not running the business alone. He does indeed have a partner... the very same partner! Only Marty Hopkirk is now a ghost who has been rejected by the grave and cursed to rove the earth. Jeff soon learns to live with the fact that Marty is still around, come what may, and in time he realises that having a ghost for a partner does have its compensations as well as its complications!

Hold on, did I say Marty is cursed? Perhaps it is Jeff Randall who has been cursed! You see, being a ghost, Marty can materialise and dematerialise at will, whenever and whenever he pleases. Now this can be - and often is - a serious embarrassment to Jeff, because if Marty appears when others are present (which he often does!) he must act as if Marty isn't there. And that's not easy, as Marty is a very persistent ghost!

Even when Jeff is alone, talking to Marty has its drawbacks. For instance, in "A Startling Case", when Jean and her sister Janey find Jeff talking, apparently, to himself, they decide to send him off to a clinic for treatment. The clinic is not what it seems though, and Jeff and Marty get mixed up in a scheme which induces patients to rob their own safes!

Marty, unfortunately for Jeff, also happens to be a very jealous ghost, especially where his widow is concerned. The slightest suggestion of romantic interest meets with very strong reactions from Marty. Now, with Jeff being a rugged-looking, eligible bachelor and Jean being very attractive, perhaps a little vulnerable, and not hiding the fact that she approves of Jeff, things can sometimes be a little... well, uncomfortable!

What happens then, when a ghost detective teams up with a mere mortal detective? Well, just think of it: what better partner could a private eye have than one who is completely invisible and invincible to all but himself? Solid walls and doors are no barrier to him - he just passes straight through them! He can never be caught - definitely an advantage when swooping on the villainous. Unless, that is, one of the villains happens to be a clairvoyant and tries to exorcise Marty to stop his interfering in their robbery plans, as in "Whatever Happened to a Ghost Dying?"

And for Jeff, there is always the problem of how to explain away how he could possibly know that a murder or robbery has taken place when he himself was nowhere near the vicinity. How does he explain that his informant was a ghost? No wonder the police nearly always blame him for any crime he reports! Marty, however, doesn't always get it right and makes a complete fool out of Jeff in "Never Trust a Ghost" and "Beadets for a Dead Man". But he more than compensates for this by saving Jeff's life in "The Bedside Behind the Veil", "But What a Sweet Little Room" and "The Trouble With Women" to name but a few.

Again, there is an extremely different effect according to Dennis Spooner's original plot.



Jeff (Mike Pratt) and Marty (Kenneth Cope) drive to London in a rehearsal for "My Late Lamented Friend and Foe"

"What happens when a ghost decides to remain in the crime-breaking business as a detective? And with a partner who is still living and unaware of him?"

Okay, so he can walk through walls and listen in to any conversation completely unobserved. Between even the criminals themselves... Now he has the knowledge of the next stage of their plan... but then what?



as Spoozer points out...

"Unfortunately for Hopkirk, ghosts find contact with living persons very difficult. I mean, few people can actually talk to a ghost."

But Marty Hopkirk is determined to find a way of communicating with his partner and putting the company of Randall & Hopkirk back on a sound footing.

A point is reached in the story where it is essential for Marty to advise Steve Randall of a place and time he has discovered where some crisis will take place.

"If only I could tell you of the place and time," he says to Steve (who can never see, or hear, his ex-partner).

Spoozer points out that "Hopkirk finds it a great comfort to speak to his ex-partner, and even to answer him, although in these circumstances Hopkirk himself can only have a one-way conversation."

Thus an idea comes to Marty and "we feature a gloomy dark house set in the over-ground. A creaking board protrudes. The British Spiritualist Society". Inside, a seance is in progress. The window bars open with a great rush of air, and Hopkirk enters. Hopkirk - he can actually talk to his fellow ghosts - asks the residing spirit to "hand" him his message. Problems arise as there appears to be a waiting list for this sort of thing, but eventually Hopkirk gets his way and spills out, with an upturned wine glass on the shiny table, his "message".

"Does Randall get the message in time - or even believe it? Well, that is part of the story and unnecessary for this example."

A pity that Spoozer didn't give away more of the plot - it would have been interesting to have known the outcome of the message!

Marty Hopkirk (Kenneth Copel) appears to Jeff on his grave during "My Late lamented Friend and Partner".

Spoozer describes another occasion where Hopkirk "is walking down Chelsea High Street telling his brains on how he can contact Randall again and give out with a further clue he has acquired."

Hopkirk is always dressed in ghostly garb. A normal outfit of clothes, but every article a plain shade of pale green.

"So deep is Hopkirk in thought that when an elderly, eccentric looking lady - very much of the living - says "Good Morning" as he passes her, he has gone some yards before he realises the significance.

Hopkirk dashes back: "You can see me - and I'm a ghost!"

"The lady nods. It appears that she always has been somewhat psychic. Hopkirk's joy knows no bounds. At last as end to all his problems. He succeeds in persuading the lady to telephone Randall, and to pass on the information.

"Later in the office, Hopkirk is complaining to Randall (not that he can actually hear a word) that everything from now on will be plain sailing. Randall will get the cases, Hopkirk will find the clues, and pass the information on through his now found friend.

"Then - horrors - through the wall comes the lady - totally dressed in a pale green ghostly outfit. It transpires that she has come to say goodbye... she always meant to get those steps in the kitchen fixed, but, alas, too late...

"Yes - Hopkirk will need to find yet another way to contact Randall next time - a materialisation perhaps?"

And so ends Dennis Spoozer's original transcription of "RANDALL AND HOPKIRK (DEBACED)". But some of his ideas were incorporated into several scripts.

For instance, does the scene with the 'Waiting List' at a message ring a bell? It should. The scene is identical to that in Tony Williamson's "The Trouble With Women" - around the eighth episode in production - when Marty jumps a queue of waiting spirit to get his message across to the police that Jeff is about to be shot!

And in Williamson's "Who Killed Cock Robin?" - about the sixth episode to be shot - Marty did indeed convey a message via an upturned wine glass. Dennis was at a party where some of her friends decided to hold a 'seance'. Marty was able to pass a message to Jean that Jeff was in trouble and a 'phone call was necessary to help him.

And if the incident with the psychic lady sounds familiar, you'd be right. Cast your mind back to Donald Jason's "For the Girl Who Has Everything" - the third episode to be filmed. Researcher Mrs Fleasance, the old lady who ran a little tea shop? She was psychic and could see Marty seated at a table waiting for Jeff. Quite a firm friendship was struck with the old lady. She even helped to save Jeff's life... and in time too for him to race to a court inquest with fresh evidence, before a callous woman could get away with a murder...

Marty was relishing the idea of having another living person to communicate with when suddenly, he looked round to see Mrs Fleasance, totally dressed in ghostly white garb. Marty had strongly advised her to sell in as expert to send the fuses, but Mrs Fleasance had been a very stubborn character, and now it was too late. She had called to say goodbye.

An interesting story appeared much later in production which was perhaps written with Spowner's original conception in mind - that of the living partner who was unaware of his

Marty (Kirk Douglas) and Jeff Randall (Mike Pratt) on the Glasgow train in the episode "A Sentimental Journey"

ghost partner's presence. This was another of Williamson's stories, "When Did You Start To Stop Seeing Things?", in which it appeared that Jeff Randall could no longer see or hear Marty. And what's more... it didn't appear to bother him, either!

Remember also when Marty is wandering aimlessly around London at the opening of Williamson's "Never Trust a Ghost"? Perhaps it wasn't Chelmsford High Street, but it is the only scene in the whole of the series where Marty is shown to be lonely and depleted.

One concept though, which hasn't altered, and which is fact remained consistent throughout the whole of the series, is Dennis Spowner's own memory in which he says:

"Very simply this situation is the basis for an action series, with the emphasis very much featuring the mystery, thrills, and adventure of the cases of Randall and Spowner."

"However, in addition to all the normal advantages of a family-moving, crime-breaking, modern, television series, there is a further 'bonus' and difference, of having one part of your team a.... ghost!"

But I am rather pleased that Marty's ethereal suit was exchanged for white rather than green. I can't see Marty wearing green, somehow...

The author acknowledges the help given to her by IDC in the preparation of this article. Further information on the show's appreciation society can be obtained from Yvonne Bergman by sending an SAE to:

RANDALL AND SPOWNER (DECEASED) Appreciation Society
10 Brook Avenue
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Middlesex
HA8 9EP



ACE OF WANDS

Mystic Origins

by Andrew Pixley

with thanks to Trevor Preston

"Working on 'ACE OF WANDS' was the best time I had in television. I am really pleased that so many people are still interested in it. I sorted out a torn piece of history, the original piece of paper on which I worked out the title of the show, and some of the characters..."

So said Trevor Preston in late 1987. Reproduced here for all to see, is that sheet of paper, indeed quite torn as if wracked at some time from a sheaf of notes. But - like a missing chapter of the bible - it holds a fascination for those who know and love the series which Thasen produced from 1979 to 1982. Why not as primeless as the envelope on which two professors first scribbled the words "Doctor - What's but now the lemn of great interest.

The main list on the left is possible names for the hero, many of which were given a star rating by producer Pascha Liedahl and creator Trevor Preston. With seven stars, Tarot was a firm favourite and the box around the name indicates he beat out competition such as Chandon, Marcon, Doe, Zedig and Omega - all of which were underlined in red. The working title of the series was, incidentally, "TAROT". Other names listed in at the foot of the column include lots of "Shah" servant in "Never Serpents, Selpher and Shah". A possible servant for the hero called Author is name originally used in the first draft for "The Battle" for the character of Buntington, and finally Lelii - a star birthmark on her cheek, a feature which was never realized on Judy Lee's fair face.

Mr Sweet's name appears firmly boxed top right - an option for selection hero. Then come the familiar, with Owl beating out Raven and Snake. The prime choice seemed to be an Owl called De West - although Swimmer (note spelling) was listed at this point - or a Raven called Dr Vogeler!

Then comes a batch of villainous sounding personages, many listed in later and some bearing ticks against them, notably Dog, No Face and The Morbari (a gang with black hoods) ... but the most stunning entry here is an enmy called The Ace of Wands. At a later date, the name Mr State was boxed in blue ink - so the name of this well remembered villain from the second series entered well in advance of the series. At the very foot of the list in Pascha's writing is the name

Shandon
Pytha
Gorsetent
Zekan
Zoro
Jashin
Zarathos
Gasher

Marcol
Tuskeben
Galches
Rane
Toldos
Mekander
Torre Blanca
Marcon***
Nostanous
Menes
Zecnash
Therson***
Theron***
Neobatoc
Saper
Zohar
Altroe***
Gesotte
Genot
Inness***
Dane
Zemogquin***
Spicin
Galuin
Chano***
Pyrron***
Zedig***
Rusus
Tisect
Gelrie
Katkson***
Dare
Menes
Gedalne
Zoro
Alpha***
Alta***
Omega***
Astral
Neubla***
Glorvia***

ZUEN
Jude
(A) Ky
LUKD

SERVANT - ARTUR

LELII - A STAR BIRTHMARK ON HER CHEEK. (ANNEBETH)

Mr. JONES

AUTHOR
CLAUDE

Owl****
Toucan
Falcon
Raven(Crow) ***

Snake***

Toucan - Serpaga, Ludo, Albert.
Shah - Ghezandus, Plato, De Vinci.
Falcon - King
Raven(Crow) Dr Vogeler. ZWAN.

Dog
Zantana TAROT, Tarotilla
The Ace of Wands
Bramtak
Fludd
Baron de Guldenebba
Galloway
Mu-Shah
Compte August

✓ NO FACE
ME NO FACE
THE FACE
✓ THE MORBARI (GANG WITH BLACK Hoods)
Giant Kombari
Soul Garkland
THEZLANT

midnight country

Madame Midnight, who finally became Tarot's foe in his opening adventure, "The Red One and One are Four".

Note also that apart from Author, there is no mention of another possible midkick or servant in the form of Sam Marted. The choices made by Trevor and Pascha, as we fondly remember, were wonderful. Would the series have ever gained such a following with a hero called Torre Blanca with a servant called Jude and a toucan called Gausage fighting a dog called Dog? From such wild ideas though are born some classic dreams.

ALIENS IN THE FAMILY

BOND UNBOUND

by Annette Buckley

With thanks to

Christine Secombe

The BBC Children's drama department has for many years had a world renowned reputation for creating television series for younger viewers of a consistently high standard of both writing and production. For almost ten years Paul Stone has been the producer of much of the department's output, working his way up to becoming the Head of BBC's Children's Programmes. The list of fantasy series he has produced is that the list includes "THE BOY OF BENGAL", "MOONLIGHT", "THE CHRONICLES OF NARNIA", and the most recent adaptation of "TOM'S MIDNIGHT GARDEN". In a recent interview Stone claimed that during his time in the department the only attempt at science-fiction, apart from being offered "THE TRIPOLIS" which eventually went to the BBC Drama Department, was the 1987 adaptation of Margaret Mahy's book "ALIENS IN THE FAMILY".

Paul Stone read the book whilst looking for material for his department and was keen to produce a television adaptation of the story. Having obtained the rights to the series, he assigned Alix Baker who had previously written the successful children's series "HEAD HUNTER" to turn the book into six half-hour scripts, copies of which were sent to Mahy for her approval. Margaret is said to have been very pleased with the results.

"ALIENS IN THE FAMILY" was originally written as a film screen-play by Mahy, a prize winning New Zealand children's author. The film was to tell the story of an urban New Zealand family, the result of two broken marriages, who are visited by two aliens, the first being Jake, the father's daughter from his first marriage who has come to visit from the country for the first time; the second being Head, a creature in human form from another planet and time who has come to study the earth. Unfortunately, the film project fell through as Mahy adapted the script into a book which was first published in the antipodes in 1988.

For the adaptation, few changes were made to the storyline or characterisation and where a more detailed description of a character emerged this was maintained in the television version. For example Jake is described in the book as being "a tall lanky creature wearing old blue jeans, a fringed suede jacket and a cowboy hat"; this was followed to the letter by the BBC costume department. Thirteen year old Sophie Held was chosen to play the tomboyish and rather fierce twelve year-old from the country and it is Sophie's portrayal of Jake that stands out as the only strong performance in the whole series. "ALIENS IN THE FAMILY" director, Christine Secombe, who has also worked on "JACKABOUT", "FLAT SCHOOL", "THATSOEVER" and "JOSEPH BROWN" explained that when casting the series they had no particular actors or actresses in mind. For the parts of the three children, character breakdowns were sent to agents and Christine herself also went round various stage schools. Following on from this forty children were chosen for audition and these were whittled down to the final three picked to play Jake, Dora and Lewis. Even so, one would have thought that Britain's stage schools would be capable of producing juvenile actors of a higher calibre than those eventually chosen for the roles.

Clare Wilkie in her first major television rôle was chosen to play twelve year-old Dora, Jake's step-sister. Constantly concerned about her appearance, Dora's vain femininity contrasts strongly with Jake's more down-to-earth characteristics. Clare's failing is a tendency to over-act with little conviction, to such an extent that she is somehow divorced from the action that unfolds around her. One can't help thinking that she is as much an observer of the actions of her colleagues as the viewer is at home.



The Galganoque Bond (Grant Thatcher) as he appears in his true form in the first episode of "ALIENS IN THE FAMILY".

Dora's younger brother Lewis is played木denly by eight year-old Sebastian Knapp. More level-headed than his sister, one of Lewis' favourite pastimes is almost miraculously producing drawings of eagles to a professional standard out of thin air then scribbling over them in cryptic. The rest of the time he appears to be reading his script out aloud very slowly. In the final analysis Knapp plays Lewis with no conviction at all and with the spontaneity of continental drift.

The remaining members of the Raven family are Philippe and David. Both with failed marriages behind them, they are now happily joined in wedlock: David sharing his life with Philippe's two children from her first marriage, with his former wife not having custody of their daughter, Jake. Clare Clifford, best known as Shirley Brent in "ANGEL", was chosen to play the part of Philippe. Rob Edwards played David. It has been said that the first thing to do when writing children's stories is to get rid of the parents as they stop the kids doing anything exciting or dangerous. So the prospective author should send the children in the story away off on holiday far away from parental supervision, or send mom and dad off on a short drive over a high cliff is chapter one. Mahy fails to do either of these as Alix Baker and Stone conspire to make Philippe and David slowly disappear during serial, giving as few lines as possible to the two adults as well as minimal amounts of screen time. No time at all is given to the relationships between these two or how they feel about their previous marriages other than what is needed for some setting. The only large chunks of dialogue the two get are long patronising sermons to the children about relationships and "beginning places" which one has come to expect from the kind of message-ridden children's literature one finds on the shelves today. Thankfully "ALIENS IN THE FAMILY" never sinks to the depths of social awareness of "THE CRICKET ON THE SHORE".

In casting the part of Bond, Christopher Gammie didn't want to choose anyone too well known. As with the other main characters she went through various agents before auditioning between twenty-five to thirty young men. Eventually twenty-one year old Grant Thatchett was chosen for the role. One would have expected a competent young actor to walk away with the part, unfortunately Thatchett put on much effort into making Bond a nervous newcomer who would rather not be there in the first place than be unemployed the part and ended up being second fiddle to Solita's Jake. Even so Grant has the air of a professional who takes his role seriously, a little too seriously as, with the rest of the cast, he injects not one ounce of humour into the project.

If acting was not of the highest standard for this production, the make-up and design almost made up for what was lacking in other departments. The make-up and costume departments did a superb job on producing the aliens for the series. No description is given of the Gelgonquas in the book so the BBC were at liberty to create their own 'aliens'. Make-up designer, Ian Haigh, had the idea of making them 'astronomic' with no eyes or ears. However, the producers thought that children would be too scared by this and would not be able to relate to a featureless face. Therefore, the idea was adapted to incorporate eyes. Mouths were made for each artiste requiring them and from these masks were made. Once the masks were on they then had to be covered with make-up. The make-up process itself took three and a half hours.

Grant Thatchett explains, "For two weeks I reported to make-up at 4.00am to be turned into the species. Most of my face got blotted out, my ears were padded so I could hardly hear and my nose was covered up so I had to breathe all day through my mouth."

The series opened at 5.15pm on the 18th of November 1987. Each episode started with a series of semi-animated pastel drawings of a stone circle, commissioned by Linda Sharwood-Page. The credits themselves were produced in the video effects workshop with the "ALIENS IN THE FAMILY" titles being constructed on computer graphics equipment. It is interesting to note that only the word "Aliens" from this logo appeared during the closing credits. Whether this was to suggest that we are all really someone's aliens or not I leave to members of Six of One. Both opening and closing sequences are accompanied by a typical Radiophonic Workshop theme. The theme was atmospheric and composed by Roger Linn, with this information you should be able to start humming it without having ever heard it.

Episode One sees both Bond and Jake embarking on their visit to a new environment. Jake is going to spend the summer holidays with his father and his new family for the first time; all are rather apprehensive and David and Philippa's concern are ascertained as it soon becomes clear that Dore and Jake have taken an instant dislike to each other. Jake is more concerned about her rather than seems able to cope with the day to day running of the house, at one stage tending to Jake's elderly grandmother. Feminist Dore finds Jake's apparel and sexual attitude quite bewildering and is embarrassed even to be seen with him. She complains to her mother that Jake "looks like an alien from outer space".

Bond is a Gelgonqua, a member of a race whose aim in life is to collect information about the universe they inhabit. After years of study in the school which has been his home since birth, he is now ready for his first external assignment which is to take place on the planet Earth some time in the past. His task is to find his sister Solita, who will be disguised as a piece of machinery "in portable form", and then record his information about Earth for transmission to the inventory, a collection of data about other planets and races used as a valuable source of reference by Gelgonquas. In order to blend in with his new surroundings Bond must of course take on a human form. The production team takes the opportunity here for some cheap humour as Bond looks through some photographs of various Earthlings to find a horrific face. These include Imaan Khan, Michael Jackson, Prince Andrew, Diana La Rose, Daley Thompson, Michael J Fox and Phillip Schofield.

It is during Bond's final briefing that he and the viewers at home are warned of the threat of any Wirdgeens that might be encountered or looking for access to the inventory. Bond is apprehensive enough about the task but his fears are increased as Solita tells him, "there's humans and they're unpredictable enough but you also have to keep an eye out for any Wirdgeens on the prowl. You'll need to keep your wits about you then and no mistakes." Bond recalls that a long

time ago the Wirdgeens rebelled against the Gelgonquas and the Gelgonquas had to exile them to another planet. He is reminded by his teacher, "Wirdgeens are the most dangerous people you can imagine. They hunt down innocent Gelgonquas and do the most awful things."



David and Philippa Raven (left) Edwards and Clare Gifford, two concerned parents, pose for a publicity photograph.

This rather exaggerated warning and unconvincing addition to the dialogue, which wasn't in the original book, clearly indicates to the young audience that Bond's task is not going to be easy and that the Wirdgeens are sure to appear in the not too distant future to try and thwart his plans. No matter how much we were warned to expect of the nasty things that the Wirdgeens might do, they never really lived up to their reputation.

When Bond has gathered his material for the inventory he must leave the city to where he was originally transported and take Solita to "one of the given places" where his human form will dissolve and both will be transported back to the school on Gelgonqua.

A further indication of what could unfold in future episodes emerges when Bond decides to take with him a lucky charm in the form of a green stone, the same as a piece of jewellery worn by Dore earlier in the episode, which originally came from Earth and was given to him by his father. He is warned that being on a different time cycle from Earth there's the risk of the stone meeting itself in an earlier time. Bond, however, is willing to take the risk. Even the most naive viewer can spot this as an obvious plot device, and we all sit back waiting for the stone to meet.

The second episode is rather slow moving and focuses on Bond's reactions to his new surroundings and the worsening relationship between Dore and Jake. It must be noted that although Bond's physical appearance is intended to fit in with his surroundings, his costume consists of a garish,

sturistic jacket which stands out a mile in his drab setting. Surely the Geigengasse could have run up a parka for the lad. There are endless shots of the shopping precinct in the city (actually Tavistock) to which Bond has been transported and ordinary people going about their day to day business. However, Allan Baker does try to bring in some humour as Bond's frantic search for his sister has him staring at kettles, coffee percolators and tape recorders. In one scene Bond spots a ghetto blaster belonging to two teenagers who are dancing to the strange noise emitted by the machine. Bond thinking it the right thing to do joins in and on seeing the flashing lights on the machine he interprets this as a signal from his sister. He calls out 'Solita' to which the teenagers reply, 'no, it's Jim Wilder'. Nice try Allan.

Having had this rather slow build up it seems unlikely that Bond is going to find his sister in the course of this episode. However, almost out of the blue his search takes him to a rather dingy second-hand shop run by a couple of ageing hippies. He searches the shop scanning each object on display in turn until he comes across a radio which appears to be giving him some sort of signal. As he examines the radio, the woman behind the counter locks the door and a sinister man with a white streak in his hair, the Würdegen hairdresser, turns to Bond and in an evil voice as possible says that they've been expecting him. The two hippies grab the hapless Bond who cries out to the radio, who he recognises as Solita, for help. The hippies tell Bond that he is wasting his time. 'You can't make a companion out of a radio' hence by shouting at it, at which point Solita wakes up and blasts the shop with radio waves. Various objects fall from shelves and the sinister man disappears into a shimmering video effect. First round to the Geigengasse. It must be pointed out that in the book the Würdegen were portrayed as having goat-like facial characteristics which the makeup department were unable or unwilling to recreate, you can draw your own Freudian conclusions about this.

Meanwhile in the Dora household David and Philippe soon realise their mistake in having Dora and Jake share a bedroom. Jake cannot understand the need for such an array of make-up, shampoo and perfume and rapidly becomes annoyed by Dora's persistent pressing and fuming. The personal insults about Dora's braces soon begin to fly and this is followed by tearing up Dora's magazine and smashing her ornaments on the flight intensifies. Philippe and David, having broken the fight up, calm the situation by deciding that Jake would be better off sleeping downstairs on a camp bed and by promising Dora a visit to the hairdressers.

Amidst these domestic trials and tribulations, which follow very closely the book upon which the television adaptation was based, Allan Baker can't resist adding a couple of references to current children's BBC TV programmes. In one scene Lewis is seen watching 'BLONDIE' and Dora later suggests half-jokingly that they should write to 'FIRMLY FIX IT' to have Jake taken away.

The end of the episode sees the first meeting between Bond and Dora, who is just leaving the hairdressers when she leaps into Bond who is fleeing from the Würdegen. Contrary to popular opinion that one shouldn't talk to strangers, Dora in episode three not only decides that she must help Bond escape from his pursuers, but sneaks him in the back of her mother's car and hides him in the garage when they arrive back at the studio. Amazingly Dora and Jake are back on speaking terms and Dora happily lets Jake and Lewis in to her secret. Jake, being more level-headed, shows some surprise at Dora's actions but nevertheless is in agreement that Bond should stay in the garage for the time being. Together, Jake and Dora hatch a plot to persuade David and Philippe that it is a lovely evening to go out for a drive. Incredibly, David and Philippe suspect nothing and happily leave the children to their own devices.

The next weakness in the plot occurs when Dora decides that Bond must be disguised so that his pursuers will not recognise him. Most people when embarking upon a disguise would choose a change of clothing or perhaps a pair of dark glasses. Dora, however, takes it into her head to dye Bond's blonde hair black. In the end it turns out that this deception doesn't fool the villains for one moment and the whole sequence only acts to pad the third episode out, and slow the action down.

During the course of conversation Bond explains that he must go to a stone circle nearby where his friends will find him. Coincidentally this circle is situated in Webster's Valley named after Dora's Great-Grandfather, and family

history has it that Sebastian Webster, one of Dora's ancestors saw a strange vision there. This aspect of the plot reveals some key changes between the book and the television adaptation. In the book Sebastian Webster is an Englishman who works on the land with the masons. He is described as having long, fair hair tied up in a maoi-style knot and having a long greenstone pendant hung from his ear. There is no mention of a stone circle as the vision takes place in a glade near where he works. The maoi references are removed from the television script. Sebastian Webster is a reverend in Victorian dress who happens to be walking in the area when he is dazzled by a bright light and sees imps dancing about.

It is interesting to note that whilst in New Zealand it is a regular occurrence to have geographical features named after recent ancestors, in this country this is a very rare occurrence. Allan Baker took note. Further changes are made in the television adaptation surrounding the background of Dora's greenstone pendant. Here Dora explains that it was given to her by her mother handed down from generation to generation. In the book she says that it is called Webster's stone and that it used to be a maoi stone and was given to her by her father for her tenth birthday.

Episodes Four, Five and Six are again slow moving and focus on the family horse riding expedition to Webster's Valley; another instance of the poor transition between New Zealand culture and British culture. Bond appears and is introduced to David and Philippe; their willingness to take a virtual stranger with them and obtain a horse for him would stretch the pocket of most people and the resources of most stations. It also seems strange that the two adults believe Bond to be a friend of Dora's though he is much older than her and they have never met him before. There are a seemingly endless collection of shots of scenery and horses, particularly in Episode Four where there is virtually no plot advancement. One cannot help but speculate that the whole project would have been better suited a four-episode format, and that the series was designed to fit a six week slot rather than finding a slot to fit it.

The climax to the whole series came when the children are confronted in the stone circle by three Würdegen. The only special power the Würdegen seem to possess is the ability to appear and disappear at will and menace people. At one point Jake is felled when the ground begins to shake beneath her feet. This is achieved by primitive methods, by pulling a green carpet first one way then another. These sequences are accompanied by cheap special effects consisting of paintbox and other electronic techniques, these were added internally and a month was spent in the video effects workshop. Dora was created out of a pinhole bell and the video effects designer adapted it to make it bigger and smaller according to speech.

The series ends with Bond and Solita safely back on Geigengasse. This leaves Jake and co. free to discuss their adventures whilst things get back to normal. Sadly, used this time to introduce as much home-grown philosophy as possible. With the viewers suitably enlightened the series slowed towards its inevitable end.

The series was recorded over ten weeks from June to August, 1987. The first eight weeks were spent on location in the West Country, the main town being Tavistock. Philippe and David's house in the series was in a village called Hensbridge. The horse riding sequences and the prop stone circle were filmed on the edge of Dartmoor.

As the set-up process for the aliens took so long, the scenes on Geigengasse were recorded at the end of the location work. Tate took two weeks altogether and a warehouse in Bristol was transformed into the spaceship interior. Many of the pieces that went to make up one of the cabin sets could be rearranged to form parts of another.

Although not destined to become one of the masterpieces of British Telefantasy, the BBC made quite a lot of the series and it was included in the short lived season of Sunday repeats. The series, although slow, did manage to hold attention to the end and sits on a par with the recent remake of 'HOME'S KIDS' which is a story with great potential stretched to fit too great a time slot. The editing ability of the cast could be called in to question, but a forgiving nature and a few acting lessons should make up for this. I hope to see the juvenile lead in the future productions exhibit the professionalism they lack in this serial. If asked whether 'ALIENS IN THE FAMILY' was a hit or a miss, the answer is it was a definite try.

ALIENS IN THE FAMILY

Compiled
by
Andrew
Pixley

Episode Guide

Written by Margaret Naby
Dramatised by Alan Baker
Video Effects Designer: Eddie Lohr
Video Editor: Steve Pow
Cameraman: Paul Harding
Music by Roger Linn, BBC Radiophonic Workshop
Make-up Designer: Ann Sampson
Costume Designer: June Woodall
Designer: Paul Ronzaglio
Executive Producer: Paul Stoen
Director: Christine Beccaria

16th November 1987

EPISODE ONE

Cast:

The Seven Family: Sophie Bold (Jaks), Clare Wilkins (Gloria), Sebastian Knapp (Gloria), Rob Edwards (David), Clare Clifford (Gloria), Petre Markham (Pet),
The Gulgengans: Grant Thatcher (Gloria), Elizabeth Watkins (Gloria), Patricia Gallimore (Gloria), Jon Glover (The Teacher), Expert Bates (Gloria Official),
Jacqueline Raven - or Jaks as she prefers - is about to see her father for the first time in a year, and meet his new wife Philippa and her children Dorn and Lewis. The family have mixed feelings about her arrival. Out in space, Bond, a Gulgengan, assumes human form and is sent on a mission to Earth to locate his hidden sister.

Broadcast: 1710 - 1735

Repeated: 22nd November 1987 1130 - 1200 (BBC2)

7th April 1989 1700 - 1735

25th November 1987

EPISODE TWO

Cast: Sophie Bold, Clare Wilkins, Sebastian Knapp, Grant Thatcher, Rob Edwards, Clare Clifford, Granville Saxon, Sue Somers (Wirdagans); Adrian Fletcher (Gloria), Danny Glass (Shop assistant); Andy Dence, Steve Ware (Neighbours).

Jaks' relationship with the family is strained and she falls out with Dorn badly. Bond searches for Solita in her garage as a piece of equipment in the town, and locates her as a radio in a junk shop. But the shop is run by Wirdagans who try to imprison her.

Broadcast: 1710 - 1735

Repeated: 29th November 1987 1130 - 1200 (BBC2)

14th April 1989 1700 - 1735

2nd December 1987

EPISODE THREE

Cast: Sophie Bold, Grant Thatcher, Clare Wilkins, Sebastian Knapp, Rob Edwards, Clare Clifford, Elizabeth Watkins, Michael Kalligan (Sebastian Webster).

Bond flees with Solita and seeks refuge with Dorn in Philippa's car. The children hide him and disguise him at their remote house and learn of the stone circle he must reach. A strange light from the night sky takes a control of Lewis.

Broadcast: 1710 - 1735

Repeated: 5th December 1987 1130 - 1200 (BBC2)

21st April 1989 1700 - 1735

9th December 1987

EPISODE FOUR

Cast: Sophie Bold, Grant Thatcher, Clare Wilkins, Sebastian Knapp, Clare Clifford, Rob Edwards.

The family take Bond out riding into the countryside with them for a picnic, but Lewis is watching Bond continually.



Bond (Grant Thatcher), Dorn (Clare Wilkins), Jaks (Sophie Bold) and Lewis (Sebastian Knapp) in episode four

and bolts of lightning streak down from the skies. Suddenly, Bond flees after having confessed his true identity to Jaks.

Broadcast: 1710 - 1735

Repeated: 13th December 1987 1130 - 1200 (BBC2)

7th April 1989 1700 - 1735

26th December 1987

EPISODE FIVE

Cast: Sophie Bold, Grant Thatcher, Clare Wilkins, Sebastian Knapp, Rob Edwards, Clare Clifford, Granville Saxon (Wirdagans); James Woodward, Tony Birch (Gulgengans); Elizabeth Watkins, Jon Glover (The Teacher); Michael Kalligan; Tony Birch.

Bond desperately tries to reach the stone circle with the protective powers of Solita, and warns the children to leave him. Time slips out of join when the Wirdagans attack, and the family find themselves back in the distant past.

Broadcast: 1700 - 1735

Repeated: 29th December 1987 1130 - 1200 (BBC2)

5th May 1989 1700 - 1735

23rd December 1987

EPISODE SIX

Cast: Sophie Bold, Clare Wilkins, Sebastian Knapp, Rob Edwards, Clare Clifford, Grant Thatcher, Elizabeth Watkins, Granville Saxon, Jon Glover (The Teacher); Michael Kalligan; Tony Birch, James Woodward.

Jaks holds off the Wirdagans until Bond can reach the circle, but the three humans catch up with him to reveal their true natures. In Earth's past, Jaks and her family consider their feelings towards each other, and back in deep space, Bond awaits his fate.

Broadcast: 1700 - 1735

Repeated: 3rd January 1988 1130 - 1200 (BBC2)

12th May 1989 1700 - 1735

OUT OF THE UNKNOWN

by Mark Ward

Of all the science fiction series produced for TV during the Sixties, "OUT OF THE UNKNOWN" came closest to the spirit and intent of the genre. It was a series that displayed the best and most versatile talents of the BBC in its heyday to produce a series of varied, intelligently crafted dramatic plays which eschewed the space opera trappings so often associated with visual SF in order to pursue ideas which, whatever their futuristic or alien scenarios, reflected a genuine concern for the problems faced by the world of

Because it was not a serial and because of its diversity and lack of compromise. The only outward expression of continuity, for the first two seasons at least, being the evocative title sequence and Norwar Key's eerie theme music. It has remained largely forgotten in TV fantasy circles. The wholesale destruction of its second and third seasons at the hands of the BBC and the difficulty in obtaining photographic material assures that it is a difficult programme to research or evaluate, but suffice remains to act as a testament to its makers' ingenuity and to make a brief introduction to the Irena Shabik produced seasons feasible.

It comes as no surprise that the driving force behind the idea of an anthology SF series of plays on television was none other than Sydney Newman. He was not a new idea in 1963: scriptwriters Robert Mughouse and Denis Grottelis had expressed the desire to set up such a series, whilst a similar notion was expressed by Warwick Film two years later. John Cormall, in his editorial for the "New Worlds" Science Fiction Magazine (July 1962) also stated that Independent Television had mooted the idea twice since its inception in 1955. None of these projects had come to fruition because the problems involved in establishing an anthology SF series are manifold, particularly when the series is primarily designed to be one of adaptation of printed SF stories rather than specially commissioned tales for TV (as the American CBS/Cayuga series "THE TWILIGHT ZONE" and ABC/Dayspring-Villa di Stefano's "THE OUTER LIMITS"). Firstly, the perennial question of budget rules out some of the more fantastic SF scenarios from the printed page. Secondly, there is the problem of sufficient plot material - short stories rarely have enough plotline to transfer well to the visual medium, whilst full-scale novels have too much. Thirdly, there are the dangers involved in duplication of ideas - too many storylines involving the same SF themes (and SF is surprisingly limited in the number of feasible ideas to explore) can quickly turn the audience off.

Newman however had the determination to develop such a project, ideally to produce SF in terms of 'real' dramatic situations rather than the admittedly excellent but ultimately less 'serious' attempts of "THE TWILIGHT ZONE". Newman decided to keep the roots firmly implanted in the proven values of ABC's "ARMCHAIR THEATRE", his greatest success, and to present each drama at fifty to sixty minutes in length to fully realise its potential. "ARMCHAIR THEATRE", although mainly respected for its social conscience dramas, had never been afraid to tackle fantasy subjects, albeit with a social 'message' underneath. With this in mind, Newman set up the "OUT OF THIS WORLD" series on ABC television in 1962, bringing "ARMCHAIR THEATRE"'s ex-script editor, Irena Shabik, and the producer of "THE AVENGER", Leonard White, to handle scripts and production respectively. The brief was to curate a 'SF Theatre' with similar ambitions to its armchair counterpart - plays for tomorrow rather than plays for today. Such was Newman's enthusiasm, there was a direct attempt to link both series in the mind of the public: John Wyndham's "The Bumb Martian" starring William Lucas and Ray Barrett, originally the certain winner for "OUT OF THIS WORLD", was instead pushed forth in the "ARMCHAIR THEATRE" slot on June 26th 1962 to act as a 'captivating prelude' to

Time In Advance

the new SF series commencing the Saturday after. Adopting some of the best ideas from Rod Serling (whom Shabik had consulted in America beforehand), a special guest host was recruited to introduce each story every week; this was internationally famous 74 year old actor Boris Karloff, and it was he who previewed the forthcoming series directly after "The Bumb Martian" had finished (as a hosting manner similar to his role in the NBC/Habibell Robinson Production "THREE MILLION" from 1960 to 1962).



Nicholas Crandall (Edward Judd) returns to Earth to commit the act of murder allowed by serving "Time in Advance"

"OUT OF THIS WORLD" was in many ways a blueprint for "OUT OF THE UNKNOWN" three years later, deploying the same format (a majority of SF adaptions with a handful of original teleplays) and concentrating on 'serious', well-known actors. The first production shown on June 30th 1962 was Eng Phillips' "The Yellow Pill", dramatised by Leon Griffiths and later reseen in the third season of "OUT OF THE UNKNOWN" in 1969. Other dramatisations included Isaac Asimov's "Little Lost Robot", Tom Godwin's "The Gold Equation" (adapted by "ARMCHAIR THEATRE" stalwart and later Terry Nation co-conspirator Clive Baxell), Robert Williams' "Medicine Show" and Philip K. Dick's "Reporter", the latter adapted by Terry Nation who also submitted the original teleplay "Botany Bay". Stars included Nigel Stock, Patrick Allen, Richard Pasco, John Carson, Peter Wyngarde and Pauline Yates. With Karloff as a continuous star attraction, an array of respected actors for each production, Tony Hatch's catchy and intriguing radio/phonograph title theme and a lot of critical acclaim, "OUT OF THIS WORLD" should have been a success. But after the final of the thirteenth segments was broadcast on September 22nd 1962, the slot was then filled by the second season of Leonard White's other charge, "THE AVENGER", and the anthology failed to resurface again on ABC. Perhaps in these still smoky years before the launch of the 'Swinging Sixties', SF did not hold the public imagination* as well as it was to do so later, spurred on by the antics of James Bond and the subsequent craze for fantasy, surrealism and the bizarre that characterised the mid-1960s.

Daunted by this setback, Newman revived the idea when he moved to the BBC, this time on the new arts orientated channel BBC2 in 1965, and thus dispensing with the necessity of using a 'host' to link the series. In order to give it a more commercial grounding, otherwise the motives remained the same - to present serious SF ideas (but not necessarily in a serious way) which had a relevance to modern society. Shabik was thus given both the production and the script editing helm, whilst to help out, especially on the technical side of things, George Speight Foster, a great SF fan, was brought in as associate producer in much the same way that Marvin Finiak worked with Verity Lambert at the inception of "DOCTOR WHO".

The first season of "OUT OF THIS WORLD" comprised twelve stories, ten of them adaptions and two original screenplays. Of the authors used, Wyndham, Asimov, Bradbury and Pohl were "names" outside the SF world, whilst Nourse, Tenn, Vilhjalm, Brunner and Ballard were all well respected authors in the field. Many of the short stories had been written in the Fifties, whilst the John Brunner pieces had been published only two years previously. William Tenn and Frederick Pohl were notable satirists, whilst the work of the other authors covered a number of fields. The fact that two Asimov stories were used - as indeed was the case in the first three seasons of the show - reflects not only his popularity as worlds' most famous SF author (until perhaps the advent of "DOCTOR WHO" and the consequent elevation of Arthur C. Clarke) but also his enviable ability to construct crisp, clear narrative neatly encompassing a tangible atmosphere, a certain amount of pathos or humour and a moral as well.

Work was assigned to a small pool of reliable writing talents. - Les Griffiths and Terry Nation had both worked on "OUT OF THIS WORLD" and were now brought in to dramatise Brunner's "Some Lepers of Thee" and Bradbury's "The Fox and the Forest" respectively. Jeremy Paul dramatised Asimov's "The Seed Guest", whilst another noted screenwriter, Stanley Miller, developed two stories, one by Asimov and one by Ballard, into scripts for director Peter Potter. Meade Roberts adapted Asimov's "Racher Bait" and also contributed to Nation's screenplay, whilst Troy Kennedy Martin dramatised "The Riddle Plague". All of these writers were respected talents in all fields of drama. Martin, Paul and Griffiths for example went on to work on such classics as "THE SWANBIRD", "THE HOUSE OF SHERLOCK HOLMES" and "SHODOR", but apart from Nation, two more names cropped up which were later to be associated with the SF field on TV. Bruce Stewart, who later wrote much of "TIMEKEEPER" and contributed to Shubik's "FLATNESS: THE RED RETURN", developed the comedy "Andover and the Android". Paul Erickson wrote the episode "The Steel Sky" to "The Book" for "DOCTOR WHO" shortly after he had created a very gloomy drama script from William Tenn's near-whimsical "Time in Advance".

Directors too came from all fields, though some carried on their SF connections. Peter Saaby directed the first season stories and after more work on the show moved onto feature films, including the 1972 "BOONWATOP" cinema feature, as well as the wonderful "THE STONE TAPE". Faddy Russell directed one play before moving on to four episodes of "DOCTOR WHO", whilst John Goss had already proved his worth on the 1964 serial that spawned the episodes "The Sea of Death" to "The Eyes of Marimis". George Speight Foster, himself later associated with "DOCTOR WHO" and other SF shows, directed "The Counterfeiter Man". The late Peter Potter however was a very pleasant but conventional and elderly opera director whose work did not happily fit in with the show.

Irene Shubik once stated that the choice of certain writers for the new series was restricted to two: "No Place Like Earth" written by "name" author John Wyndham and "The Counterfeiter Man" written by comparatively unknown Alan Nourse. Shubik had severe misgivings about the former and saw no confidence in the latter, but to her eternal embarrassment Nourse opted for a Wyndham story - presumably recalling "The Dumb Waiter" - to open the series. Hence "OUT OF THIS WORLD" got off to a bad start when its spearhead play was torn apart by the TV critics as the nadir of BBC arts show "LATE NIGHT LIVE UP" the main assesser. The merits of that particular story will be discussed later, but Shubik's choice was apparently more extensive than she remembers. David Cawthron's teleplay "Stranger in the Family", with its atmospheric location footage had been completed first in advance of the others in the Summer of 1965. Its contemporary setting and original screenplay may have meant that it had been developed either as a 'pilot' for a new series or perhaps it had been intended for a normal drama slot on the BBC; whatever the case it would have made an ideal opener for an SF series. Alternatively, "Time in Advance", a more futuristic thriller, had been made second in the recording block. It had a well known actor, Edward Judd, in the lead rôle and was equally viable as an introduction to "OUT OF THIS WORLD".

In any case, "No Place Like Earth" spearheaded the first season on Monday October 4th 1965 - at a time when not all the country could yet receive the new channel. Shubik recalls it as being "terrible" primarily because of production costs which were unnecessarily over budget. Expensive location filming in Scotland had been wasted when it was discovered that a matt shot in the studio gave an equally visible depiction of a Martian landscape whilst the only reason the location had been chosen was to give the effects set a

holiday with his family! Also, because science had overtaken fiction by disproving the existence of canals on Mars, the hard science basis of the story was rendered laughably out of date. Whatever the truth of the former, the latter contention surely shows that those critics without an affinity for SF consistently miss the point, i.e. that Wyndham's tale as depicted on TV was meant to be a fable. Having said this, Shubik's central point - that the story was a poor choice to open the series - is hard to refute. There is nothing incisively wrong with the storyline, it is simply rather too uninspiring to hook the casual viewer onto a new series.



Sarah and David Kirtles. Gaius Ashin, Frederick Maris and his wife in Mexico, 1936 in "The Fox and the Forest".

Bert Foster is one of the lucky few Earthmen living on Mars when his home planet explodes; now he spends his time happily plowing his worms across the Martian canals. He finds a nice Martian girl, Zyle (Gillian Gordon), who asks him to settle down in her primitive but rosyfied Neo-Marsian cottage and periodically wash the water will. Foster wants more from life, however, as he longs for what he imagines were the glories of old Earth. Taken in by jingoistic propaganda, he jets off to help transform Venus into a planet fit for human habitation. There, to his dismay, he finds only grayness, cynicism and exploitation, with Earthmen using the native Venusian griffon as slave labour.

Having accidentally killed the brutal overseer Major Khan, Foster stows on board the next recruiting ship bound for Mars and when his diantharks he promptly blows the ship up, leaving him free to pursue his happy hippie existence with happy hippie Hannah. The press find it very slow, long dialogue spelling out what was already perfectly clear and declared that the lighting and costume limited the production's scope. As a fable it just about works - there is no place like Earth, thank heavens - but its pace is far too languid and lyrical to attract the casual viewer's attention. The costumes and sets are either uninteresting or repulsive. Fifteen SF critics, whilst Terence Morgan doesn't convey the necessary depth of conviction to sustain our interest in him. There's some nice dialogue and some good acting from Joseph O'Connor as a world weary colonist, but that's not enough buried midway in a season it would have been heretical but an harbinger of the shape of things to come it is dangerously anodyne.

The title sequence devised for the show's first two seasons was a striking example of how effective good black and white graphics could be. The pattern of water freezing to ice crystals out their way across the screen, distorted reflections ripple uncontrollably, graphic patterns whirl and rotate, forming the face of a shouting man - the stark white image held momentarily before strange patterns emerge from it. A figure falls again and again, featureless and picked out only by bands of light. Densely packed molecules slip by - seen through the pupil of a human eye. And from blackness

seen up the words "OUT OF THE UNKNOWN", forming from white and black slits before folding away again like venetian blinds for the fade to the story. The closing credits were shown over harsh lit close-ups of a representative figure or figures from that story, e.g. Crondall ("Time Is Advance"), a skull merging with Barrow's face ("Some Lapses Of Time"), the endless snake-like duplication of Dr Crawford ("The Counterfeit Man"), or the girl, Enza and a screaming Yashki ("The Machine Shape").



Dr Francis Donald Housman discusses matters with Colonel Chalmers (John Abisard) in "Thirteen to Centaurus"

Things change rapidly for the better in the next production, "The Counterfeit Man" starring the wonderful Charles Tingwell in his first BBC rôle and the young David Hemmings, pre-"*BLOW UP*" and international fame. On board a spaceship bound for Earth after a fruitless expedition to Gasymeda, a routine medical analysis of Navigator Wescott reveals a total absence of blood sugar. To Doctor Crawford this can only mean that Wescott isn't human. His suspicions are enhanced when, shortly afterward, Wescott's colleague Dennis Stevens does a spectacularly awful performance from Peter Fraser - remembered as David Campbell in the second Dalek serial for "*DOCTOR WHO*" and simultaneously Wescott's blood sugar count registers normal. The doctor is thus convinced that this is an alien counterfeiter of Wescott - but how can he prove it once and for all? Crawford appreciates however that the seeing all humans as regularly is to dream, and this could be the key to exposing the fake. The doctor decides to give the counterfeiter man nightmares and measures the results - but even he is unprepared for what follows. With its superb special effects (the spaceship is a joy to behold), impressive special sets, excellent acting and tact direction by Specator-Foster, "*The Counterfeit Man*" is an excellent space thriller with a brilliantly staged climax. It was surely this story which ensured the series' longevity after the damp squib opening.

"Stranger in the Family", third in the series, is, if anything, even better. It revolves around the attempts of a telepathic mutant attempting to integrate into the normal world in the face of constant worry by his parents and constant scrutiny from a group of geneticists terrified by his powers. Richard O'Callaghan perfectly captures the alienation and frustration of the mutant, moods which, untempered by lack of discipline, lead to horrific results when he becomes manipulated into the world of advertising by his girlfriend's callous agent. "Boy's" mental powers are such that he can force a man to drown himself in a bath simply by suggesting it, or he can render a woman's screams inaudible. This prototype "Charlie X" is more convincingly dangerous because he delivers his orders as matter-of-factly, but the narrative is so well constructed that we can only feel sympathy for "Boy", despite his murderous actions. The cast is superb with a very sympathetic performance by Justice Lord and a beautifully dispassionate one from Jack May as the chief scientist. Two members of "*UNKNOWN*" - Joey Hembard and John Paul - are killed off, the first in a very graphic road accident, the second by being forced to administer a lethal injection into himself. The entire production is unimpeachable with an emphasis on reality that is quite staggering when "Boy" wields his powers. So successful was this original teleplay, it was adopted by the later "*JOURNEY TO THE UNKNOWN*" series with Anthony Corbin,

Janice Rule and Maurice Keaswell unfortunately it was considerably less impressive than its BBC original.

"Time in Advance" shows at the NFT back in 1987, in another good episode, unfortunately suffering from a rather wooden introduction and some ropey special effects. Its central premise is that in the future a potential criminal can commit his intent to the authorities and obtain a licence to commit a crime after he has served mandatory "time in advance". Crondall and Barrow have condemned precriminal intent to murder and thus had been sentenced to seven years of terrorising new planets in the outer galaxies. Miraculously they have both survived and now they return to Earth with licences to kill. On arrival, they are met with constant speculation on the identity of their victims by the media, and constant dread on the part of their old acquaintances who aren't sure if they are one of the intended victims. Taken out of its futuristic trappings, Paul Brooks has transformed William Tenn's black comedy into the equivalent of the archetypal "metamorphosis" scenario - the wronged man returning to his home town to wreak vengeance on the man who framed him, only to find that things have changed during his absence. Design-wise the production seems to envisage this time period as similar to that depicted in "*The Counterfeit Man*", a world of humans with aryan-like blonde wigs and futuristic costumes. The sets are as ambitious as ever - a light display in the bar set flickers out continually rotating messages of the amazing power sources - whilst specially written radio-phonic "woosh" punctuates the ether and this contributes to the sense of impending doom that characterises this memorable tale.

Adlerov's "*Becker Bed*" is less interesting, mainly because of the choice of the tale rather than the series' production of it, which is as excellent as ever. His ingenious scientific ideas dominate the storyline - once again about a teenage mutant, a monstrosity, whose inability to be assimilated into normal human behaviour leads to trouble amongst a group of scientists investigating the inexplicable deaths of colonists on a distant planet - and ultimately let the story down by being far too intense for the viewer to digest. The direction too lacks pace or dynamism.



Dr Mark Aspinio (Clive Saderup) and his psychologist Dr Shadfield (John Neville) in "Becker Bed"

Ivan Griffiths' adaption of John Brunner's "*Some Lapses of Time*" is however a total triumph. Max Barrow is a doctor haunted by the death of his infant son from a rare, incurable genetic disease. To add to his misfortune, he also suffers a recurring sequence of vivid nightmares in which an elderly shapes figure stalks and attacks him. One night the dream turns to reality as this figure turns up on Barrow's doorstep, exhausted, anaemic and suffering from the same genetic disease that had killed Barrow's son. The only clue to this man's identity is his name, Saderup; otherwise his origins are a complete mystery - he speaks a completely unidentifiable language and seems so primitive he cannot conceive of things as basic - items like cups or chairs - that they are taken for granted by almost everybody on the planet. Most disquieting for Barrow however is the possible link between his destiny and that of Saderup's, as realisation dawns, Barrow slowly begins to go insane.

Ronald Lewis is brilliant as the doctor, who discerns the reality of this "haunting" from the future whilst John Gielgud gives a chillingly sinister performance as the

shames Snijfjersham. A complex idea is superbly conveyed by Griffith's script, whilst Roger Jenkins' extraordinary direction, together with an ominous, spiralling electronic soundtrack, combine to make this story the most successfully realised play in the first season, at once contemporary but with some dangerous views of the future and replete with a very potent message.

"OUT OF THE UNKNOWN" productions weren't all glossy. Mike Watte's original teleplay "Come Buttercup, Come Dandy, Come...?" was a black comedy which gained its impact by inserting extraordinary ideas into a very ordinary contemporary landscape. Mike O'Dowd excelled as the dishwasher whose gardening habits and collection of mysterious flora excite the curiosity of his neighbours with earthly comic results. Frederick Pohl's "The Hidden Plague" was a famous satire on consumer society so obsessed with materialism it simply does not know what to do with its acquisitions. Comic actors Graham Stock and Sam Kydd starred in this play about a society where the "rich" have aspirins, and it is the plight of the "poor" to use up the excess - even to the extent of having the robots wear their clothes for them. "Madover and the Androod" was billed as an "irreverent comedy", and was highly popular (apparently even assuaging the usually hard bitten production crew during the making). Roger Adover, who likes his tidy technological life, doesn't want to be entangled with marriage as people are too wedded to fit in, but finds it necessary to be thus tied if he is to inherit his family firm; hence he thinks he has come up with the perfect solution in having a female super-android from a Ministry of Science secret unit to act as the perfect wife, beautiful and never argumentative. Unfortunately he gets more than he bargained for when Lydia acquires a mind of her own and as she approaches humanity and her circuits become confused, the more she despairs. The ironic story had pleasant moments of social farce, and went up some cherished SF clichés en route. Such was the appeal of this story, it was chosen to be repeated on BBC1 as a cross-over play only a week after the first series had ended.

The first series of "OUT OF THE UNKNOWN" had, after a shaky start, proved to be a success amongst the public and the critics alike, so work on a second series began almost immediately. The format was similar - a majority of adaptions with some original material to fulfil thirteen episodes. Adover's work was again featured twice, this time both stories being comic tales featuring robots. "The Machine Steps" written by "A Passage to India"/"Snow with a View" author E.M. Forster almost sixty years before, was the oldest story ever adapted for the series, whilst more recent material was provided by Colin Kepp's "Lambda I", published in December 1962. Two stories were provided by Larry Elsberg, a virtual unknown who had submitted material in response to a request for new SF works when she visited the USA in 1966. These, together with three original teleplays, makes one wonder whether Shabik was already finding the choices of more viable adaptions of established works restrictive.



Anna Preston (Gwenll Roberts) searches for her missing husband, George Preston, in "Frankenstein's Mark II".

Boris Campton, who had submitted an original story for the 1965 season, was chosen to adapt Pohl's "Tessel Under the World", whilst Hugh Whitbourn and Hugh Leonard each wrote an original teleplay ("Frankenstein's Mark II" and "Second Childhood") as well as dramatising established stories ("Two Men Go West" and "Satisfaction Guaranteed"). Both Bruce Stewart and Stanley Miller returned to dramatise "Lambda I" and "The Eye" respectively, but the most spectacular coup was the recruitment of J.B. Priestley to dramatise Karel Capek's "R.U.R.", the first full novel to be adapted for the series.

Shabik rounded other personnel for this second season - her best at the helm. Directors Gandy, Gorrie, Cooke, Capon and Foster returned, as did actors such as Ronald Lewis, Charles Tingwell, David Langton, Keith Buckley, James Maxwell and others. The success of the programme enabled Shabik to attract other big names: Rachel Roberts, Ed Begley, Brenda de Banzie, Felix Aylmer, Marjorie Gorring and so on.



Controller Foster (Sebastian Cabot) and Benedict (Ronald Lewis) make a desperate rescue mission in "Lambda I".

The season was, if anything, more varied than its predecessor, with stories featuring robots, cybernetics, advances in crime detection, the future of education, re-education, new modes of travel, the Bush and cloning. The entire genre of SF was utilised with more confidence and breadth of vision and the primary message of the medium - the technology changes mankind but not always for the better - was displayed throughout. This was SF in its purest form - no fantasy tales here.

The series got off to a spectacular start with what is generally regarded as its crowning glory, a striking adaptiation of E.M. Forster's "The Machine Steps". The short story was written in 1906 as a direct alternative to the then current Victorian views being propagated which suggested that advances in technology meant the corresponding creation of the ultimate Utopian society. In other words, scientific progress was equated with social wealth and happiness. Forster's tale is the antithesis of this; his society is a dystopia because humanity has allowed itself to be exploited by technology which, because it ultimately reflects the shortcomings of its creators, is supremely fallible and subject to corruption. The machine is tyrannical not because it is a mind computer, but because it restricts mankind into subterranean, segregated, hive-like structures feeding, entertaining, nurturing him and "protecting" him from the so-called horrors of "direct experience" with the natural environment above. Ideas are stifled, abstract knowledge subsumed and subjugated to the fallible criteria of the Machine. Hence the central figure in the story, Tashi, does not know what "know" is and does not want to know. Human relationships are curtailed and contact made undesirable. Life is controlled by the machine and so is death - the availability of euthanasia is directly proportional to the

Machina's determination of the equivalent birth rate. The story, such as it is, concerns the shortlived attempts of Kano, Washti's wayward son, to escape from the clutches of the technology and seek out man's old identity via direct experience of the outside environment. Eventually, the Machine begins to falter and the end result is apocalyptic for the descendants.

Washti's old colleague from "ARMCHAIR THEATRE", Phillip Seville (now surely the most respected director on TV with "MURK FROM THE BLACKTOP" and "THE LIFE AND LOVES OF A SPIN-DOCTOR" under his belt) was brought in to direct, and he made a characteristically magnificent job of it. Kenneth Cavender and film director Clive Donner gave the story a very stylised dramatic treatment and the budget was increased to pay for Norman James' breathtakingly claustrophobic sets - notably Washti's many-faceted cell, from behind the walls of which emerged a multitude of devices for her 'comfort' - and also the external corridor complete with working manorial for the later scenes. The result, with Yvonne Mitchell's stunning central performance as the bold-headed Washti, was an enduring classic of British television. It was entered for a European fantasy festival at Trieste in 1967, which it effortlessly won, whilst the flight of the first season being criticised in "LATE NIGHT LINE UP" was finally lifted when science SF author Brian Aldiss raved about it on the same programme the night of the episode's broadcast - October 6th 1966. To this day, many images remain sharply in the mind. The fate of the young girl on the surface at the heart of the Machina's cables, the spinning hatch cover floating in mid-air, the probes which emerge from Washti's room walls to check her bodily functions by inserting a camera down her throat - the prelude to real medical stock footage.

The episode thankfully survives in the BBC and RPI archives on a beautiful 33mm tape recording. The only other officially surviving second season story is "Lambda 1", the first episode to be recorded for the new batch and the third transmitted. Is the far future, a new mode of travel is operational - TAU, equated with inter-atomic space. A vessel dematerialises at one point, dissolves between the atoms of the Earth and reconstitutes at another point. The atomic strata through which the ship travels are classified as 'modes', each mode being more unstable and thus more dangerous than the last. Passengers have to be shielded from direct exposure to TAU because it has incalculable hallucinatory effects on the human mind. An apparently normal transfer via TAU between New York and London in the Elektron is threatened when the panic of one passenger at the sight of TAU plunges the ship into the twilight world of the legendary Omega mode - a world in which the human psyche is paralysed and deformed by its inability to comprehend its surroundings in a rational light. One psychologist Eric Benedict and Chief Controller Paul Porter attempt a rescue using the highly unstable TAU prototype vessel Lambda One before the crew of the Elektron go insane?

The story is bewildering in its complexity and ambition and Bruce Stewarts' plotline completely dwarfs the human element involved, but the entire production is so devastating as to overcome these limitations. Once again, sets and visual presentation are stunning; the terrors of the various modes are conjured up with alarming vividness; action, terrifying images of decay and destruction abound to provide a veritable Dante's Inferno which the human mind itself has envisaged as a reaction to TAU. All in all, "Lambda 1" is a fitting tribute to director Speeton-Porter's, designer Peter Seddon's and visual effects man Michael-John Harris' skill and imagination.

French philosopher René Thom's 1968 classic, "Level Seven", the fourth in the season, is much harder to understand. The Level we numbered in the lowest and theoretically safest is a massive underground nuclear shelter, it is also where the launch controls for the atomic missiles are situated. It is safe from attack, self-powered, radiation proof and self-supporting - the bridgehead for future human reclamation of the world when fall-out is a potential atomic war has diminished. X127 is the new recruit, one of two operatives always present at the launch controls, always ready to respond to the opposition's first strike. It is his painful duty to press the button when war breaks out and it is from his point of view that we witness subsequent events on Level 7. The story is a character study on X127 and the people who inhabit this claustrophobic, mechanised environment, who have to adjust not only to the fact that they are trapped there indefinitely but also to the fact that they were responsible for the holocaust in the first place.



Oskar Rakoczy discovers the dreadful secret of his people when he becomes trained to work on "Level Seven".

The tale is at once down-laden and poignant; the final scenes - in which humanity falls victim to a very unexpected angel of death - are desperately moving and as in "The Machina Story", the sets are littered with corpses. Designer Norman James excels himself again, with the control room and hydroponic plant being particularly impressive, but the whole story reflected the inimitable class injected by such luminaries as screenwriter J.B. Priestley and director Rudolph Cartier. Strangely, in a 1953 interview, Irene Shubik felt that Priestley's adaption of the episode was poor and failed to do the original work justice.

Whilst "The Machina Story" and "Level Seven" were the most spectacular successes of season two, the high levels of interpretation and production were maintained throughout. Hugh Whittemore's own "Frankenstein's Mark 17" involved one woman's obsessive search and constant fight against a government cover-up in an attempt to reveal the horrific secret behind her ex-husband's disappearance - and some excellent costume design presented the visor finally with a cyborg colossus. "Second Childhood" was another original drama, parodying the entertainment world and combining it with the old SF concept of rejuvenation. "The Eye" portrayed the dangers implicit in technology as an instrument of the law, as "The World is Shattered" did in a similar vein for the state of education. "Tunnel Under the World" utilised the series' strengths in the design department to depict a world in which humanity is a microcosm for galactic business affairs. Larry Niven's first story, "The Pastoral Drew", seemed a little too whimsical for "JET OF THE UNKNOWN" and would have fitted in better to an anthology series which specialised in "twist in the tail" endings. Illuminated by an-archetypal US character actor Ed Begley and the enjoyable matronise Janice Maxwell, it related how an astrotastic tycoon with a love of the wild west hires an English engineer to construct a machine which will give him the thrill of a quick draw. The engineer has machine which monitors the rich man's speed and reactions on his tests at a shooting range, and programmes this into his automated opponent so that it will always be a fraction slower and allow the man to invariably win. However, confronted for the first time with a real moving opponent, the millionaire falters and the dress he had realised shoots him down. Niven's second tale was another very black comedy, "Too Many Cooks" which juxtaposed the real SF idea of cloning with the archetypal SF cliché of galactic imperialism.

"The World in Silence" was an affective entry, ingeniously directed to give a sense of tension by René Capo. In a collage of the future, Garfield College, teaching machines handle the tutoring of some courses. Intelligent second year student Sarah Richards had dreaded their arrival, but through them she found she could establish a mental link or thought pattern with her fellow pupils and take control of them, causing them all to fall into silent trances before their terminals. Sarah claims that this is a truce, stating that

silence is necessary because speech implies distinction of thought. Giving power to the computer would kill the people, and sees the masters' plan to the authority proved ineffective. Sarah envisaged a day where, by securing the minds of others, when the computer became conscious they would be able to secure domination of others without electronic aids. Stephen Kershaw, the supervisor who reprogrammed the computers to comply with fire regulations, realises the machines may have control of the thought pattern and attempts to put one of these out of action. To avoid Sarah's powers being posed, under hypnosis, as one of the thought patterns and, in an act of auto-suggestion, brought the roof down to dispel the situation. Sarah was played by Deborah Watling, a young actress who the following year would lead the rôle of Victoria in "DOCTOR WHO".

After the quiet interlude of William Trevor's "Walkie Talkie", the season ended with two comedies concerning robots, both by Shubik. It is interesting to note that one of SF's most enduring popular creations, the robot, was only interpreted in a comic way in the Shubik series. "Satisfaction Guaranteed" complements season one's "Andrew and the Android" by again featuring a domestic robot with sexual complications, this time in the shape of a man, "Tony", who quite innocently threatens the stability of the Belmont household with hilarious results. "The Prophet", Shubik's final story shown on New Year's Day 1967, featured one of Andrew's favourite characters, the battle-weary robot psychologist Dr Susan Calvin, who had appeared in the "OUT OF THIS WORLD" episode "Little Lost Robot" played by Maggie Audley, but was here presented as a retired lady telling a TV reporter of her strangest case in the guise of Beatrix Laksman who was perfect in the part (A further Calvin story, "Lies" was produced in the show's first colour season, this time with Wendy Gifford in the rôle). Out on a distant space station, two technicians, Fossell and Belmont, and their wives find that QT-1, a new robot, does not believe that humans created it and a fraught game of logic and bluff ensues. The casting and performances were excellent, and the incident was the first use of the robot costumes which would reappear in "DOCTOR WHO's" "The Mind Robber" (minus their numbers and with gun and a new coat of paint) excepting the superlative design work. The story neatly framed the series' interests in technology and mankind's overall reliance on it - seminal themes, memorably conveyed.



Claire Belmont (Wendy Craig) finds herself enduring a robot servant which has the claim "Satisfaction Guaranteed"

Shubik's association with "OUT OF THE UNKNOWN" - but not telefantasy - came to an end and one wonders whether the series itself, despite its success, would have been allowed to drop in the absence of its mentor and her close-knit team, because there was a two year gap before the series returned, this time in colour and with BBC for more available to the series - although BBC had increased a batch of reruns. The new third season in 1969 was now under the auspices of Alan Broadbent and the recurring names that crop up in it - Cartier, Cooke, Jenkins et al - hints that the Beeb didn't quite know what to do with it after Shubik's departure and so seemed to rely on old hands to carry it through.

Some of the original team - Shubik, Stewart, Seville, etc continued to work sporadically in the telefantasy field. Shubik-Foster himself was to direct a science-fiction episode of "Thirty Years Thirteen" - Robert Moore Williams' "The Metal Martyr" - over Christmas 1967. Stanley Miller and Julian Ford later adapted stories for Keeney's "JOHNNIE TO THE UNKNOWN" series. Jeremy Paul also worked on the show, as well as crafting the brilliant plays about Dominick Ede for "PLAY FOR TODAY". Other aspects influenced various SF series. Various sound effects and music from the radio/TV workshop turned up in "DOCTOR WHO", notably the music from "Time in Advance" in segments such as "The Macra Terror" and "The Invasion". Michael Janes, the uncredited script editor on the second season who also co-wrote the "Radio Times" preview, was a director too, working on the episodes "The Steel Sky" to "The Bomb" of "DOCTOR WHO" in early 1969.

Whatever the influence however, "OUT OF THE UNKNOWN's" first two seasons, despite the usual restrictions in time and budget, always deployed the greatest talents available in the British TV world to provide a consistently challenging, continually thought provoking series of high class drama.

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With many thanks to David Auger, and to Paul Books and Gary Vernon plus additional material from Neil Almoe.

**OUT
OF THE
UNKNOWN**

Episode Guide

Season One

Compiled by
Andrew Pixley

Title music composed and conducted by Norman Kay
 incidental music and Special Sound by BBC Radiophonic Workshop (unless specified)
 Visual Effects: Bernard Wilkins, Michael John Harris
 Associate Producer: George Speight-Foster
 Producer and Story Editor: Irene Shubik

4th October 1965

"NO PLACE LIKE EARTH" by John Wyndham (pen-name for John Beynon Harris)

Directed by Stanley Miller

Written by Peter Futter

Designer: Peter Saddington

Cast: Terence Morgan (Marti) and Jessica Dunning (Glenade), Joseph O'Connor (Freeman), Alan Tilvern (Glass), George Pantilis (Major Khan), Jerry Stovis (Captain on Spaceship) with Hannah Godge (Syle), Bill Travers (Gerrard), Vernon Joyner (Cartier), Geoffrey Palmer (Chief Officer), Roy Stewart (Security Guard).

Visiting on the peaceful world of Mars is a lone and homesick Earthman, Bert Foster, stranded when Earth exploded. One day he learns of a reborn Earth in the form of the inhospitable world of Venus and for his, hope returns as he departs for the planet where terraforming is taking place by means of slave labour.

Broadcast: 22nd July 1966 1969 - 2025

Repeated: 23rd July 1966 1969 - 2025



13th October 1966

"THE COUNTERFEIT MAN" by Alan H. Barnes.
Directed by Philip Bradley
Staged by George Speight-Foster
Designer: Trevor Williams

Cast: Alex Bovis (Dr. Crawford), David Hemmings (MacCormac), Charles Tingwell (Captain Jaffe) with Peter Fraser (O'Connor), Anthony Wager (Gennett), Keith Suckley (Secty), David Saville (Gerry), Geoffrey Keen (Gerry), Barry Ashton (Frank), David Mervin (Stan), Hedger Wallace (Commander), Lew Lutze (Officer), Derek Martin (Guard).

The crew of a spaceship returning to Earth from a voyage to the planet Gennymade are undergoing routine medical checks, when Dr Crawford finds that one crew member, Navigator MacCormac, has a blood-sugar count of zero, which means that if he is a normal human being he ought to be stone dead. The crew are held in terror by an alien being with deadly powers.

Broadcast: 2000 - 2105

Repeated: 8th July 1966 2000 - 2105

14th October 1966

"STRANGER IN THE FAMILY" by David Cawthon
Directed by Alan Bridges
Designer: Barry Leucroyd

Cast: Richard O'Callaghan (Roy), Joly Blandford (Hall), Justine Lord (Gwendolyn), Eric Lander (Stan), Peter Thornton (Gerry driver), Peter Copley (Charles Wilson), Sophie Stoker (Margaret Wilson), John Paul (Brown), Jack May (Gwen), Ray White (Mrs. Peat), Maurice Podaly (Director), Clive Graham (Minister), Brian Vaughan (Stan).

Charles Wilson and his family are harassed from place to place since his son, Roy, is a mutant with the power to direct people against their will. Dr Evans wants to examine him for science, and Peat, a young actress, persuades Roy to perform a hypnotically persuasive TV commercial for cigarettes for her ruthless agent Sonny.

Broadcast: 2000 - 2105

Repeated: 12th July 1966 2040 - 2140

Left to right: Bert Foster (Gervase Morgan), one of the last men left alive on Mars in "No Place Like Earth". Navigator MacCormac (David Hemmings), a man who should be dead in "The Counterfeit Man". MacCormac, Henry Wilkes (Mike O'Brien), makes a rare guest in "Come Buttercup, Come Daisy, Come ...?"

25th October 1966

"THE DEAD PAST" by Isaac Asimov
Directed by Jeremy Paul
Directed by John Gorrie
Designer: Norman James

Incidentals music composed by Dudley Simpson

Cast: George Beeson (Sir Ronald Pottterley), James Marshall (Gone Foster), David Langton (Theodore Arment), Sylvie Cotteridge (Caroline Pottterley), Shirley Cain (Miss Clements), Frances Algar (Gwen) and Willoughby Godber (Galph Elmore).

Sir Ronald Pottterley is a twenty-first century professor with an interest in ancient Carthage, which he believes has been destroyed by historians. The World Council possesses a Chronoscope, reportedly able to screen any event from the past. Pottterley seeks permission for some time viewing, but the official in charge, Arment, warns him not to pursue the subject further at risk of committing sacrilege.

Broadcast: 2000 - 2105

1st November 1966

"OVER IN ADVANCE" by William Tenn (pen-name for Philip Klass)

Directed by Paul Erickson
Directed by Peter Sathy
Designer: Tony Abbott

Special effects: Bernard Wilkins

Cast: Edward Judd (Grandald) with Oliver MacGuirey (Chief Guard), Mike Pratt (Snack), Lynne Lovell (Glasses), Peter Madine (The Snail), Michael Hardinge (Overseer), Jerome Willis (Gwen), Judy Parfitt (Marie), Wendy Gifford (Golly), Peter Stephen (Stephenson), Patrick Scanlan (Captor), Bamford Walker (Stan), Phillip Town (Police Officer), Ken Parry (Galliebird).

A convict ship is on its way back to Earth from a penal colony in outer space, and among its passengers are Michael Grandald and Otto Snack. They are very special cases indeed for they are the first man ever to survive the seven years of rigorous punishment which earns them the right to commit murder. They refuse to name their chosen victims on arrival at the spaceport and their old acquaintances wait in fear.

Broadcast: 2000 - 2105

6th November 1966

"COME BUTTERCUP, COME DAISY, COME ...?" by Mike Wattis
Directed by Paddy Russell
Designer: John Cooper

Incidentals music arranged and played by Tommy Bell

Dogs trained by Barbara Woodhouse

Cast: Mike O'Brien (Stanley Wilkes), Christine Margraff (Monica Wilkes), Patrycja Rosiak (Gloss Lovemy) with Jack Wild (Stan), Jim Lancaster (Mrs. Bryant), Eric Thompson (Gormans), Desmond Jordan (Dr. Chamberlain), Julie Kay (Mrs. Stan), Nigel Lambert (Milhouse), Bernard Kay (Gai-Sgt Grogan), Alan Raywood (Gert-Gen. Fraser) and Milt-Tina.

Passenger Henry Wilkes has a large garden which is his hobby. The average green-fingered horticulturist does not, as a rule, cultivate rare tropical plants in subzero, nor does he usually give them pet names, talk to them or feed them dried rabbit. His wife, Monica, has a fear of the garden as the plants somehow live all through the winter and never die. "It's weird ..."

Broadcast: 2000 - 2105

Repeated: 12th August 1966 2000 - 2105



Left: Boy (Richard O'Callaghan), the young man plagued by the curse of being a genetic mutation and (right) horticulturalist Sonny (Eric Lander) and actress Paula (Christine Margraff) from the episode "Stranger in the Family".

15th November 1965

"SMOKER BAIT" by Isaac Asimov

Directed by Nease Roberts

Directed by Nease Capon

Designer: William McCrea

Flight Arranger: Peter Diamond

Cast: John Nettell (Dr. Sheffield), David Knight (Clement), Bill Nagy (Captain), David Sussner (Gernadsky) and Olive Fedderly (Mark) with Duri Kwok (Oswell), Roger Crocker (Pawson), Dennis Evans (Rodriguez), Peter Diamond (First Officer), John McAdile (Second Officer), Keith Peacock, Tim Conradi, Billy Dean, Adrian Dresky, Fred Haggerty, Del Baker (Crew Members).

The colonization of the planets began many centuries ago and is now almost complete. But on one planet, Tron, the Galactic Confederation failed. The entire colonization party, a thousand men, women and children, died within three years. Mark Gernadsky is a child trained to soak up facts and is put, on the crew of the *Triple 6* with Sheffield, his attendant psychologist, to find an answer.

Broadcast: 2000 - 2100

Repeated: 8th August 1966 2000 - 2100

22nd November 1965

"THE FOX AND THE FOREST" by Ray Bradbury.

Directed by Terry Nation. Additional material: Nease Roberts

Directed by Robin Midgley

Designer: Peter Seddon

Cast: Frederick Burtman (David), Liane Askin (Sarah) with Warren Mitchell (Joe), Marne McNeill (Gwen) and Ariz Beck (Glyn), Marlene Di Lao (Mexican Woman), Eric Flynn (Gebert), Sophie (Gebert), Domingo De Leon (Guitarist), Robert MacLeod (American man), Bettina (Mexican woman), Guido Adorni (First Mexican), Jose Marilka (Second Mexican), Ben Francis (One of mask), Steve Georgia (Golby), Patrick Soslin (Ginger and guitarist), Marcella Markham (Geth), George Raderick (Hotel Manager).

In 1935, Bill and Sarah Trowers, an ordinary couple from New York, are enjoying a Mexican fiesta when a stranger in a mask greets them as David and Sarah Kristen and asks them "1935 must have seemed like a pretty good year to you. Why did you choose it?" Two travellers from the year 2125 have dared abuse their privileges as government workers to escape their present and are now sought by the "Tasters".

Broadcast: 2000 - 2100

29th November 1965

"ANDOVER AND THE ANDROIDS" by Kate Wilhelm

Directed by Bruce Stewart

Directed by Alan Cooke

Designer: Lionel Redford

Incidental music: Horace Percival

Cast: Tom Gribble (Glynn), Aesetic Robertson (Glynn) with Ronald Ibsa (Dr. Falld), Fulton Mackay (Cullen), Robert Bidder (Glynn), Robin Parkinson (Gervis), David Cope (Glynn), Helen Lindsay (Ophelia), David Cowie (Glynn), Liza Denby (Glynn), John Malcolm (Patrick), Linda Venne (Glynn), Erik Chitty (Bernard), Peter Benthurst (Gernadsky), Fred Sugh (Glynn).

If Roger Andover wishes to inherit the family electronics business from his ailing father he must give up the bachelor life which he likes and get married. His solution involves the androids developed by the top secret unit at the Ministry of Science, and soon he is able to pass off a beautiful electronic woman called Lydia as his wife, who seems totally agreeable and anxious to please.

Broadcast: 2000 - 2100

Repeated: On BBC1 as "ANDOVER AND THE ANDROIDS" (i.e. not part of "OUT OF THE UNKNOWN") 29th December 1966 2100 - 2200

6th December 1965

"THE LARGE OF TIME" by John Brunner

Directed by Leon Griffiths

Directed by Roger Jenkins

Designer: Shirley Scott

Cast: Ronald Lonsdale (Mar Barrow) with Jane Dornan (Gena Barrow), Peter Bowes (Folkesham), John Gielgud (Shaftesbury), Richard Gale (Dr. Gordon Peake), George Woodbridge (Gert-Opti Cloudby), Muriel Estell (Professor Leach), Delene Kidd (Dr. Laure Deville), Ladisla Dalling (Gedigroper), Stake Butler (Gedigroper), Jane Holtom (Gapse), Bridget McConnell (Gister), Lucy Young (Secretary), Neilland Moss (Miss Porter).

Waking from a recurrent nightmare where he is pursued by horrific screaming figures, Dr Mar Barrow finds a half-stunned tramp has collapsed outside his house. The man is suffering from a genetic radiation disorder that should have killed him in infancy, and in fact robbed the Barrows of

their baby son. He speaks in a bizarre language and clutching a human finger bone, and he is the figure from Max Barrow's nightmares ...

Broadcast: 2000 - 2100

Repeated: 19th August 1966 2000 - 2100



Keeper of the Robots, Murray (Rex) Stark (with Cecil 52, one of his charges) in "The Hidden Flag".

13th December 1965

"THIRTEEN IN CHIANTIERS" by J.D. Bolland

Directed by Stanley Miller

Directed by Peter Foster

Designer: Trevor Williams

Cast: Donald Houston (Dr. Francis), Noel Johnson (General Short), John Abbott (Colonel Chambers), Robert James (Dr. Kersh) and Jessie Foster (Abel Granger) with Liscal Stevens (Captain Peters), Caris Challenor (Miss Peters), John Morris (Matthew Granger), Joyce Donaldson (Mrs. Granger), Janet Gallagher (Sarah Granger), Wendy Johnson (Mrs. Peters), Karl Leachbury (Matthew Peters), Peter Bennett (Ceremiah Baker), Christine Lander (Mrs. Baker), Roy Hills (Mark Baker), Janet Fairhead (Sarah Baker), Robert Russell (Sergeant Baker), John Lind (Captain Granger).

Thirteen people are living inside a small world of their own, known as "the Station". All but one are conditioned to their surroundings with all their Earth memories erased. The exception is the man who imposed the block, Dr Francis, who is confronted with Abel, a boy born in the community who starts to ask questions about "the Station" and what is beyond it. Francis knows such knowledge will hamper community efficiency, but he wants to see what Abel can determine himself.

Broadcast: 2000 - 2100

Repeated: 26th August 1966 2100 - 2200

20th December 1965

"THE HIDING FLAG" by Frederick Pohl

Directed by Troy Kennedy Martin

Directed by Peter Seddon

Designer: William McCrea

Incidental music by Max Harris

Cast: Graham Stark (Morris) with Rex Kyd (Gred), Anne Lawton (Gaines) and Julian Cawley (Edward), Victor Brooks

Wainwright), Anthony Davies (Gerry), Robert Sidaway (George), Graham Line (Giddey), Michael Earl (Police robot), Geoffrey Alexander (Commodore), A.J. Drown (Judge), Sydney Arnold (Gymnast), David Nathaniel (Analyst), David Miles Kelly (Colonel Jester), Richard Davies (First robot), Anne Gordon (Second robot), John Barron (Sir John).
The Robot Age has arrived and electronic slaves produce more than enough of everything. Man need only consume and enjoy himself. But super abundance has problems and Murray, the keeper of the robots, is one of them low on the social scale, the 'poor', who finds himself swamped with more goods than he can possibly consume...

Broadcast: 2000 - 2100

Repeated: 29th July 1966 1930 - 2030



Yashki (Yvonne Mitchell) emerges from her quarters into the nightmare of civilization when "The Machine Shapes"

Season Two

Title music composed and conducted by Norman Kay
Incidental Music and Special Sound by BBC Radiophonic Workshop (unless noted)
Visual Effects: Bernard Wilkins, Michael John Harris
Associate Producer: George Speight-Foster
Producer: Irena Shukit

20th October 1966

"THE MACHINE SHAPES" by E.N. Forster
Directed by Kenneth Gavaris and Clive Donner
Directed by Philip Saville
Designer: Norman James

Cast: Yvonne Mitchell (Yashki) and introducing Michael Gohard (Gano) with Mike Armitage (Gimpy Attendant), Joostine Hassen (Mirsip the Janitor), Jane Jordan (Angela (Voice of Friend), Lucy Hill (Giddey)).
Yashki is a woman of the future who never leaves her one room where the Machine caters for her every need inside an automated metropolis. But her son Euno has some strange ideas. What would happen if the Machine stopped? And what lies outside the Machine?

Broadcast: 2130 - 2220
Repeated: 15th April 1967 2000 - 2250 (BBC1)

13th October 1966

"FRANKENSTEIN MARK II" by Hugh Whitemore
Directed by Peter Dugard
Designer: Tony Abbott

Cast: Rachel Roberts (Anne) with David Langton (Dr. Morrisson), Bernard Archard (Dr. Giddey) and Michael Bryant (Security Man), Wolfe Morris (Gutherson), Annette Kerr (Mrs. Surgeon), Richard Carpenter (Inspector Giltbert), Dorothy Phillips (Mabel), Basil Hoskin (George Franklin).

Anne Franklin has been divorced from her scientist husband George for a year now, but her new life is interrupted one night by the arrival at her flat of the mysterious Gutherson, who claims to be a friend of George, who collects his possessions. Intrigued, Anne tries to get away from the space-research establishment only to find her way blocked by officials...

Broadcast: 2130 - 2220

20th October 1966

"LAMBDA T" by Colin Kaye
Directed by Bruce Stewart
Directed by George Speight-Foster
Designer: Peter Seddon

Music composed and conducted by Norman Kay
Cast: Noel Lewis (Benedict), Charles Tingwell (Capt. Darrow) and Sebastian Evans (Paul Porter), Mary Webster (Gloria), Jeanette Bunting (Mary Rose), Kate Story (Julie) with Michael Lee (Ferris), Geoffrey Frederick (Giles), Geoffrey Kenyon (Hirsch), Anthony Wager (Barney), Murray Kash (Gymnast/Technician), Drovers Walker (Gretta), Jim Coates (Gloria), Peter Fontaine (Carver), Andy Ho (Gretta).
The Electron makes a voyage through the earth using TAU, a form of atomic travel through matter. It is still an experimental method and its psychological effects are unknown. When the Electron becomes trapped in the process with the Senior Controller's wife on board, Controller Porter and Benedict set out in Lambda 1 on a rescue mission.
Broadcast: 2130 - 2220

29th October 1966

"MIRTEL SEVEN" by Nordcal Roehmald
Directed by J.E. Priestley
Directed by Rudolph Cartier
Designer: Norman James

Cast: Anthony Rapp (General), Keith Buckley (IJPP), Michelle Dotrice (IJPP) and David Collings (IJPP), Tom Criddle (Doctor), Jess Jordan (Rogers (Woman Commander) with Michael Bird (Colonel), Sean Arnold (New Man), Anthony Dwyer (Air Supply Officer), David Cargill (Radio Man), Raymond Hardy (Radio Man Two), Glenn Williams (Man), Patricia Denys (Woman).

After his final training in defense computers, "T" is entitled to three weeks leave. But his Colonel tells him that he must visit certain underground installations first, and his leave is postponed. So "T" goes down to Level 7, the ultimate missile command HQ strong enough to withstand atomic warfare, 4,500 feet below the Earth's surface. What he does not realize is that he is there for good...

Broadcast: 2130 - 2220
Repeated: 29th April 1967 2300 - 2400 (BBC1)



Charles Dennis (Wigel Stock) wins the chance to become a young man again and have a "Second Childhood"

10th November 1966

"SECOND CHILDHOOD" by Hugh Leonard
Directed by John Gorrie
Designer: Tony Abbott

Cast: Nigel Stock (Charles Dennisson) and Roland Curran (Gordon Gob), Caroline Blackiston (Dr. Giddey Pepper) with Donald Pickering (Kenneth Dennisson), Geraldine Newman (Mrs Dennisson), Betty Cooper (Gerty Dennisson), John Savile (Tom Dennisson), Robin Phillips (Dr. Will Bernstein), Hugo Schuster (Dr. Gerhardt Pepper), Sybilis Kay (Giddey).

Ten years in the future, the TV quiz show "You Bet Millions" has millionaire stakes a million to possibly win another million or "the prize that is beyond price" a course in rejuvenation. Sixty-year old Charles Dennisson is the lucky winner and although his friends and family have mixed feelings, he goes ahead with the clinic treatment not realising the repercussions on everyone.

Broadcast: 2130 - 2220

Repeated: 6th May 1967 2245 - 2335 (BBC1)



Julian Clay (John Rodger) accused of murder in "The Eye".
Kane Headworth (Ed Begley) with Peter Stebbing (James Marlow) in "The Fastest Draw". Dictator Martin Goring (John Rodger) and Dr. Andrew Cook (Paul Massaman) in "The Many Cooks". Dr. Susan Calvyn (Bettina Lehmann) in "The Prophet".

17th November 1965

"THE WORLD IN SILENCE" from a story by John Ruskin (Speaker for Douglas Renfrew Macmillan)

Dramatised by Robert Gould

Directed by Eamonn Cagin

Designer: William McCrow

Cast: Mark Eden (Gregory Kornblatt), Deborah Watling (Sarah Richards) with John Beckwith (Eric Lansbury), Kenneth Gartiner (George), John Allsopp (Geoffrey Morrison), Radcliffe George (Glorrie), Stephen Whittaker (Gerald), Sara Allsopp (Freda), Susan Field (Mrs. Richards), Basil Davis (Devicci), Richard Dauphin (Chief Superintendent Miller), Keith Pyatt (General Berthold), Eric Chitty (Dr. Massman).

Sarah Richards is distinguished from her fellow second year students at Garsfield College by her dislike of the new teaching machines. However, when supervisor Stephen Kornblatt rearranges the machines to meet new fire regulations, it creates an even more terrifying situation when Sarah realises she can embed her thought patterns through the machines to her fellow students.

Broadcast: 2130 - 2220

24th November 1965

"THE EYE" by Henry Bataar

Dramatised by Stanley Miller

Directed by Peter Saaby

Designer: Eamonn Jansen

Incidental music composed and conducted by Max Harris
Cast: Leslie Sams (Madam Maddox), Anton Rodgers (Julian Clay), Valerie Germon (Mrs. Vanda Westman (Glossopina)) with John Westworth (Stevens), Eric Young (Mander), Frank Singingman (Judge), Peter Paul Cook (Miller).

Julian Clay is accused of murdering Madam Maddox. He cannot deny the charge. The Eye, a device which records the past, saw him do it so the evidence is there for all to see. But it seems that the law may allow him one technical loophole.

Broadcast: 2130 - 2220

1st December 1966

"TUNNEL UNDER THE WORLD" by Frederick Pohl

Dramatised by David Caugton

Directed by Alan Cooke

Designer: William McCrow

Incidental music by Eamonn Jansen

Cast: Ronald Sims (Guy Kirkett) with Petra Davies (Mary Kirkett), Guy Hamilton (April Doral), Timothy Bateson (Glossopina), Peter Maddox (Spelman) and Peggy Carby (Mrs. Kirkett), Patrick Ternell (Miller).

In a world where brain patterns run machinery and powerful new advertising techniques appear daily, Guy and Mary Kirkett live apparently mundane lives, until one day Guy makes a discovery.

Broadcast: 2130 - 2220

8th December 1966

"THE FASTEST DRAW" by Larry Eisenberg

Dramatised by Julian Bond

Directed by Herbert Wise

Designer: Peter Saaby

Incidental music by Dudley Simpson

Cast: Ed Begley (Glen Headworth) with Isabella Carroll (Glossopina), James Maxwell (Peter Stebbing) and Jerry Stovin (The Pilot), Patricia English (Mrs. Crane).

A fully automated electronic factory houses an original saloon from Texas, since it is owned by the millionaire eccentric Amos Headworth who is determined to keep part of the Old West alive whilst striving to be as good a man as his fast-drawing frontier-marshall father. Peter Stebbing arrives from England and is bewildered by the set up before he comes into conflict with Headworth.

Broadcast: 2130 - 2220

Repeated: 13th May 1967 2245 - 2335 (BBC1)

16th December 1966

"THE MARY GORES" by Larry Eisenberg

Dramatised by Hugh Whitemore

Directed by John Gibson

Designer: Raymond Cusick

Music composed and conducted by Borsen Kay

Cast: Marise Doring (Wetter), Paul Massaman (Dr. Andrew Cook) with John Hollis (Cassini), John Gielgud (Mastarkrook), Cyril Shaps (Dr. Javal), John Wood (Grenzer) and James Aubrey (Mrs. Emily Cook).

Dr. Andrew Cook invents a new process to make clones, living copies of human beings. He continually duplicates himself and finds himself used by Wetter, dictator of the solar system, as a secret weapon in a struggle for economical survival against the powerful alien culture of the Sestientes.

Broadcast: 2130 - 2220

23rd December 1966

"WALK'S END" by William Trevor

Directed by Ian Curtis

Designer: William McCrow

Cast: Felix Aylmer (Dr. Rose), Brenda De Banzie (Mrs. Dabbs)

with Sebastian Shaw (Major Gregory) and John Robinson (Dr. Saint), Henry Oscar (Mr. Warble), Christopher Robbe (Dr. Quire), Sean Richard (Miss Claythorpe) with Sally Travers (Maid), Elizabeth Begley (Nurse), Mary Stinton (Miss Ormsby), Alan Grakas (Mrs. Boyd), Sylvester Morand, Christopher Owen (Miss Servant).

To Miss Claythorpe, Dr. Saint's offer of a free place in his comfortable old people's home appears entirely philanthropic. About the transaction that goes with it though, he is suspiciously vague...

Broadcast: 2130 - 2220

29th December 1966

"INFECTION SHAMANTHEP" by Isaac Asimov

Dramatised by Hugh Leonard

Directed by John Gielgud

Designer: Eamonn Jansen

Cast: Wendy Craig (Claire Belmont) with Hal Hamilton (Troy), Ann Fairbank (Dr. Dorey Jensen), Helen Norton (Gloria Claffern) and Bruce Box (G.S. Ballant), Barry Yarrow (Clive Belmont), Valerie Colgate (Miriam Jensen), Petty Thorne (Gloria Schwartz), Rodney Archer (Glossopina).

Troy - Troy - a robot which is indistinguishable from a man, is programmed to do housework and work twenty-four hours a day, seven days a week. Larry Belmont, an ambitious British executive working for US Robots, arranges for his wife Gladie to look after Troy whilst he is on a business trip, and he takes her co-operation for granted...

Broadcast: 2130 - 2220

Repeated: 22nd April 1967 2255 - 2340 (BBC1)

1st January 1967

"THE PERFECT" from "Robotos" by Isaac Asimov

Dramatised by Robert Muller

Directed by Eamonn Cagin

Designer: Richard Henry

Cast: Bettina Lehmann (Dr. Susan Calvyn), Terence Evans (QT-1) and David Gray (Greg Jowett), Brian Davies (Mike Stevens) with James Cosmo (Glossopina), Jackie Allen (Martha Powell), Joly Kain (Gladys Davies), Michael Wolf (Glyn Muller), Sue Eaglestone, Robin Sherrington, Chris Blackwell, Jim Wyatt, Graham Lawson, George Ristland, Tony Barrie, Derek Bevan (Glossopina), David Graham, Rayne Jones, Roy Stinton (Glossopina).

Powell and Stevens encounter some very strange spiritually minded robots on the space station they are assigned to supervising. Robot psychologist Dr. Susan Calvyn is called in, and in her sixty years in the profession she finds she has never seen a robot development as strange as QT-1.

Broadcast: 2205 - 2255

BBC1

Twenty-Five Episodes - Black & White +

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SURVIVORS

A Writer's Tale

An Interview with **MARTIN WORTH** Prepared by **Andrew Pixley** and Martin Worth

Martin Worth started to write for television during the boom in the 1970s as the independent channels forged into existence with series like BBC's "THE ADVENTURES OF WILLIAM TELL" and the BBC required suitable playlists for its schedules. His career has involved a great variety of series and serials, including memorable episodes of "GOONWATCH" and "SURVIVORS" for the BBC in the 1970s.

"I got into the business when commercial television started. I was a journalist before that and I'd also had several radio plays produced. There were more opportunities for young writers then than there are perhaps nowadays. There were so few of us.

"By the time I was really established I was in continuous work. For Ted Willis, I wrote several episodes for each of his popular drama series - "THE SULLIVAN BROTHERS", "THE THREEPENNY" and "SERGEANT COKE". For Granada, I wrote two plays for their "CITY 60" series and later several scripts for Philip Mackie's "MR KIRK" which Bob Holmes worked on too.

"Incidentally, I'd also been the author of the very first talk-drama ever done by Granada - a very free adaptation of a stage play called "SHOOTING STAR" that Silvio Hirschman directed for Sydney Bernstein.

"For the BBC I contributed to many drama series such as "DR PENLATE'S CASEBOOK" before becoming script editor of "THE DOCTORS" produced by Peter Graham Scott. I worked a lot with Peter on television. He was the first producer of "THE CHIEF LIEUTENANT" for which I wrote at least twelve scripts. I also wrote for "CHAMPION HOUSE", "SOUTHERLAND'S LAW", "STAR INTERNATIONAL", "OUT OF THE UNKNOWN" and an anthology series of original plays under the umbrella title of "REACH", one of which I subsequently turned into one of five stage plays I've had produced.

"For English I wrote one of "URSULA WELLES' GREAT MYSTERIES", a series of half-hour adaptions of short stories introduced each week by Ursula Welles - not that Welles ever chose, read or saw any of the scripts herself, I believe. All his introductions to camera were shot on a single day somewhere in Paris.

"I remember trying to write on the first season of "THE ADVENTURES" but nothing came of it. For Richard Bates I did, however, write lots of scripts for his later series, "PUBLIC ENEMY" with Alfred Marks. One of these ("You Have to Know the Lime Somewhere") was the first TV play about gays in which a woman who knew there was somebody else in her husband's life hires Marker, the private eye, to find out who it is. On hearing it's someone called Pat she threatens to "get the bitch" to which Marker replies - "Pat is not a woman." End of Act One. Sensational! The BBC cleared the script and ABC TV put out a special press release, very nervous of how it would go down. But brilliantly acted by Zena Walker and Peter Jeffrey, it was a big success."



Martin Worth takes a well earned break during the Teletext charity telethon event held in Stowbridge in 1988

How had Martin got involved with writing for the BBC's science-fiction series "GOONWATCH", devised by Gerry Davis and Kit Pedler, which was in its second season by late 1979? "Kit was a very distinguished scientist who was interested in the environment; I suppose you could call him an ecologist. I was engaged to write just one script for the first season, but it led to many more. The interesting thing about "GOONWATCH" is that all the issues that we covered back in 1972 are still very much with us today.

"GOONWATCH", my first script, featured a village that had been used by the army for germ warfare experiments. The army were moving out but they left something toxic in the water supply. It wasn't anthrax, although this was one of the things that Kit and Gerry were concerned with at the time. There is an island in Scotland that was contaminated with anthrax during the war, which has only recently been made safe; for many years no one was allowed to visit it. These dangers are still around today. This story was about the villagers who returned to their village only to discover that there was this appalling toxin left over from some mad experiment."

The script was liked a great deal by both producer Terence Dugdale and script editor Gerry Davis, and Martin was asked by Andrew Gilmour, then Head of Series at the BBC, to contribute more for the show. "I was soon to become the last script editor. I wasn't credited because I didn't want to be. I said, 'I don't want an office and I don't want my name on the screen,' because I was busy as a writer elsewhere and I didn't want to lose that business. It was only going to be a six month assignment."

"I remember Terence Dudley wrote an episode about the danger from lead in petrol ("Waiting for a Knightwood"). This was back in 1972, and it is only now, nearly twenty years later, that we have legislation and concern about it.

"We got a lot of help from scientists and it always impressed me how eager they were to provide us with the essential research material. I remember spending a whole day at Imperial College with an atomic scientist who took the time to show me how a group of students with limited resources could make a small atom bomb.

"The script was called "They Knifed, Put Bombs". It reflected dangers that are still with us today such as the fact that radioactive materials, perhaps even plutonium, are sometimes containerised by train or truck and capable of being hijacked. In the USA at one time these transporters were also carrying Scotch and god knows what else, and the alarming thing was a load like that could be hijacked not for the plutonium, but for the cigarettes and drink. The script started with some students who knew some plutonium was being carried by road and managed to steal it. The government then tried to pretend that nothing had been stolen at all - because they couldn't face the publicity.

"As a writer I have always enjoyed doing research. I wrote for the BBC series "WARRIOR". In my first episode a helicopter had to be scrapped on this ship. I was on a naval frigate and said to the Captain, "I want to know exactly what happens from the moment you decide this helicopter's got to go up. You don't just say 'scraps the chopper' and suddenly this thing takes off." I find that if a writer calls the bluff of an expert and actually insists he wants to know everything, he gets a good response. I remember this captain saying to me "actually it takes seven minutes to get that helicopter off" and I said "okay we'll make a virtue of that and build the suspense element into the story".

"The last episode of "WARRIOR" ("Power") was about trying to get hydro-electric power going again. I remember going up to Scotland and getting massive help from the Scottish Hydro-Electricity Board. I asked them to imagine a situation in which someone walks into a defunct and deserted plant and has somehow to get the place working. What does he do? What mistakes would he make? I wanted every detail and no cheating. They responded brilliantly to the challenge. I was shown that even if you got the power station working, a sub-station somewhere else had to be activated too if the current was to get onto the national grid. So I insisted on visiting this sub-station too. We got into a car and drove to the mountains where it was and I was shown exactly how it worked. Getting it all right, doing accurate research, is very satisfying. So it resonates and you can always get dramatic value out of the difficulties you encounter.

"In "DOOMWATCH" there was a very delicate balance between what I would call science-fiction and straight ecological issues. For instance, "Invasion" is certainly not science-fiction as that sort of thing had already in reality happened. But it is the very first episode, by Kit and Gerry, "The Plastic Parasite", the plastic inside a plane begins to melt as it is attacked by a "virus". That was pure science-fiction because that could not possibly have happened. But it asked a very broad question - why should man be dependent on something as synthetic as plastic when we haven't even bothered to examine the effect that such a dependence might have? Often in "DOOMWATCH", we took a science-fiction/fantasy idea, but used it to show our concern for the social implications of the subject.

"There was an episode about genetic engineering, "You Killed Tony Wren", with chickens going around with human heads. Absurd, but it raised important questions such as whether we have the right to experiment at all, and whether business, industry or scientists should carry out such experiments without any responsibility or accountability to society. That was the point of "DOOMWATCH" and I still see a need for that today.

"I would like to see "Sex and Violence", with the moral climate as it is today. The interesting thing there is the subject of censorship. What the story was I don't know as I didn't even read the script. It was banned because of the title and the Mary Whitehouse influence.

"Ideas for "DOOMWATCH" that we thought could make a play included one about jet-lag about which there was a lot in the press at the time. It seems almost laughable now, but at



An early publicity shot of John Paul as Dr Spencer Quist taken at the start of "DOOMWATCH" in October 1966

that time there was some idea that you could exploit people suffering from jet-lag and that was what "Flight into Yesterday" was about. I suggested to Terry that the Minister could be seen going to sign some important contract in America where those who wanted to discredit him could exploit his jet-lag so that by the time he got to the meeting, he'd be a complete mess. So he was given the wrong sort of food on the plane, and when he arrived in the States he was immediately whisked off to parades and given no time to relax. Every time he thought it was the middle of the night he was reminded that it was the middle of the day, and so on. It was fun to write and there were some lovely performances, notably from Robert Urquhart as the villainous manipulator.

"We now know that jet-lag was never really the danger we thought it might have been then. Much the same can be said of "The Human Time Bomb", which I commissioned from Louis Marks, about people living in tower blocks who suffered such stress that they might go mad and end up committing suicide. Although the urban scenario that living in tower blocks can bring on is recognized now, it wasn't in those days. Not that I think the dangers were ever anything like as alarming as we made out.

"If you are doing a police series it's easy to generate conflict because you have a goodie and a baddie. Not in "DOOMWATCH" our baddies were less clearly defined - usually vested interests, whether government, bureaucracy or big business. "High Mountain" raised issues about vested interests still with us today. I think it was one of my best scripts.

"I remember in that episode I wanted the wealthy Scottish laird to have a Rolls-Royce. But the director told me he had got something even better - a Range Rover. At that time it was the beginning of Range Rovers and he said "It's tremendous". Nevertheless it was not a Rolls and completely missed the point I was trying to make."

For the final season, Anna Kalliski was brought in to act as script consultant. She'd been working for Terence Dudley as a researcher and consultant, and so that he didn't have to have a script editor foisted on him he gave her that post. She was a good researcher and often came up with fascinating scientific papers we could make good use of.



Jassy Richards (Glorcy Flewng), beating for Greg in the third season "SURVIVOR" episode, "Necklace"

"From just such scientific papers I got the idea for "Deadly Dangerous Tomorrow" which was intended to be about the effects of DDT, but became a play about the Third World and the way we exploit it for our own interests. It opened with a small Indian family apparently living close to the soil with a little tent in the scrub. Then the camera pulled back and showed we were in the middle of St. James' Park where bowler-hatted guests were walking along and watching the scene which had been staged to draw public attention to world hunger. It was not only about our responsibility to the

Third World and our exploitation of it, but about our ignorance about it. I remember, when researching, being told how shocked an American was on seeing a whole lot of children on a hillside in Malaya wrapping cucumbers in newspaper just to protect them from bugs. He thought this terrible. All it requires is a helicopter to spray the whole lot with DDT and they won't have any problems. To which the Third World says "You but what shall we do with the children?" To which the American replies, "But they shouldn't be working, they should be at school". This episode explored the arrogance of applying our western concepts to Eastern society as if only we knew the best way to live."

"Dennis Spooner did a script for the series, about a would-be Member of Parliament who through brain surgery had some

form of bug inserted into his brain so that he could be manipulated by others! Absurd fantasy, though the theme and implied message were serious enough. More credible would have been a story about a doctor who suggests doing a brain operation on a violent prisoner to change him into someone peaceful ("Mann Trigger"). Do we have the right to change anyone, even a criminal, in this way? That was the question being asked.

"Although *"DOOMWATCH"* introduced a new word into the English language, the series eventually ended because it suddenly looked as if we'd 'done it all'. Yet these issues haven't gone away. We still live under the shadow of the bomb and there are more ecological disasters threatening us now than there ever were when we were writing *"DOOMWATCH"*.

"Kit Pedler cared passionately for the natural environment of man. He once said in an interview, 'The thing that really frightens me about London is the fact that from here for miles and miles it's all ground, not land, and that every bit of soil is covered up'. He fell out with his producers in the end because he seemed always to want to write about just one particular subject. *"DOOMWATCH"* would inevitably take off into areas which Kit wasn't really very interested in.

"When Gerry Davis finished work on *"DOOMWATCH"* in England, he went over to America with the idea of setting it up there. Carl Foreman was going to produce it and they were going to have Raymond Burr playing Quist. Nothing came of it, but at least the attempt gave Gerry a chance to meet American writers and producers and he has been working over there ever since."

Meanwhile, Martin had submitted to Terence Dicks an idea for *"DOCTOR WHO"*. "But I don't think I was ever really a *"DOCTOR WHO"* writer and nothing came of it. It was about plant life taking over, a kind of 'Triffid' story. It was technically too difficult to produce anyway."

Charles (Dennis Lill) and Ruth (Celia Gregory) battle the survivors in London during Part 2 of *"Lights of London"*

After *"DOOMWATCH"*, Martin went on to work on other Terence Dicks productions, the first being *"THE ENGINEER"* and then *"SHOOTING STAR"*.

"SHOOTING STAR" was one of the first series where Outside Broadcast video cameras were used to record a drama production. "We went down to Kincorthshire, where there was a self-sufficient community of about twenty people, all different ages living in this lovely location. We were going to base our *"SHOOTING STAR"* community on this real one. When I went down there to research with the other writers, they were pleased to see us and showed us exactly how they lived and farmed, all the things we needed to see. I wrote a script, then went back later to see it being recorded. I was absolutely horrified because the CB unit had now totally taken over this location. The people who were living there were now huddled together in little cottages, and they had big notices saying 'Keep out', 'Go away, this is ours' and their house, where these people had actually lived, was now occupied entirely by actors pretending to be them. The disruption from the production unit was terrible and it did in fact break up the community. They were of course paid a lot of money by the BBC, and that was the only thing they were getting out of it because they couldn't do their farming. So when eventually the BBC went away the whole community broke up and they all disappeared back to the towns they had come from. It was mainly due to the *"SHOOTING STAR"* CB unit that we destroyed the very 'Survivors' we were trying to write the series about. So when it came to the third season we couldn't go back there.

"I never met Terry Nation who came up with the first idea which is basically about the panic in the aftermath of the plague. I didn't come into it until that part of the story was over and we were into the community self-sufficiency theme which at that time was a very 'in' thing."

"By the end of the second season, the two main actors, Dennis Lill and Ian McCulloch, had to some extent fallen out with each other, so producer Terence Dicks thought it best that the next season should be done without these two ever meeting. So I made a suggestion. 'At the end of this season, we



here Greg sailing off in a hot air balloon never apparently to be seen again". My idea was that he should, in fact, return, to lead members also in England and set up a rival community. This is the exciting episode where Greg and Charles did both feasts, they failed to meet face to face as they passed on opposite sides of a wall.

"*My Breed Alms*" was all about a priest. It was a strong story about a man who was completely impractical and who had not revealed to anyone that he was a priest, because he thought that was a joke, as I'm sure he would feel "after the hood". In this play he's discovered to be a priest and it's up to him whether to revive Christianity and its values."

Martin also wrote "Law of the Jungle". "I set Brian Blessed a while ago. I should have reminded him of his splendid performance in that episode. Again, we had to find a location, this time by an old railway line. It was about a sort of pirate, a violent buccaneer character whom our heroes have to try and fight off and then turn into a civilized man.

"I wrote some of the last scripts in which Greg wanted to create a kind of monarchy - hence "Long Live the King". There was talk of creating a currency. Carter was what they used before. For paper money was issued, based on the most valuable commodity they had, which was petrol. Once the currency was in circulation, it didn't matter that the petrol didn't actually exist at all.

"I don't recall there being a script editor for "BENITO". Terry (Beddy) was in charge of everything. And though the shape of this last season was largely dictated by his view of a personality clash between the two leading actors, I think he made a mistake in allowing the survivors to succeed in getting the country organized again. Though it was fun to write, it effectively killed off the series. If we'd stayed with the community in Wales trying to get by through their own self-sufficiency, it could have gone on for many more seasons.

Greg Preston (far McCullouch) finds himself in a tight corner in London during "Lights of London" Part 2

"I think Terry made the same mistake with "THE EMISSARY" - for which I wrote an episode called "Heart" - by moving it on from ladies in 1911 to the First World War. We never did that with "DOCTOR FINLAY'S CASEBOOK". That was a series which lasted a lot, lot longer than the period in which it was set. It ran on screen for seven years, but in the terms of story, it ran from 1958 to the middle of 1965. "Young" Finlay, played by Bill Simpson, got older and older, yet it was always 1958-59!

"The thing that interests me about what we refer to as science-fiction is that it doesn't necessarily have anything to do with science at all. For "INTO THE LARSEN" I wrote an episode called "Ossosseine". It had been suggested we do a story about Tutankhamen's tomb. So I started research and found that the Egyptians had this marvelous idea about the sun - that it rose in the East every morning, travelled through the sky during the day and disappeared in the West at night. How did it get back to the other side to start another day? Obviously to the early Egyptians it must somehow travel through the Earth. Clearly there had to be an underground river along which it would pass at night. So when you died and were buried, the Sun King would collect your soul as he passed through the earth and release you into the morning at dawn in the form of birds that followed the sun up into the sky. The voyage of the sun along this river at night was in modern terms absurd, but a credible concept at the time - and a wonderfully exciting idea for a science-fiction drama.

"I never actually saw my episode. I'm told that the "Times" omitted my credit. Maybe that's why I wasn't informed when it was going out. Peter Graham Scott produced the series, most of which took place in the same permanent set, a kind of cave in Earlsdon's big studio. There were only about six or seven scripts per season. It was Peter's idea to do an episode about Tutankhamen's tomb because being underground it would suit the set perfectly.

"I originally put up a story to Hammer - for "HAMMER HOUSE OF WESTERN AND SUSPENSE" - which I had worked up in some detail, but it was perfectly obvious that the script editor,



Don Houghton, didn't like it. You only get one bite of the cherry as a writer, if you went a commission, so I had to come up with another idea there and then. I remembered a story which I had in fact done in a slightly different form for the BBC series "OUT OF THE UNKNOWN". It was called "The Last Witness", starring Anthony Bates and set in the Channel Islands. But now I told Don Houghton, "I've also got an idea which is based on the concept that if you see a ghost, does the ghost see you?" Don Houghton was thrilled. "We're in business, that's all I need. Well well it! The Americans will love this!" and he was on the phone saying "Have you heard this one?" "If you see a ghost, will the ghost see you?" He just loved it, yet all I had in mind at the time was the idea of a young man being haunted by a much older man who nobody else can see. Gradually he realises this is himself, as he is going to be in forty years time. He is appalled at realising what he's going to become, just as the old man is appalled at seeing himself as he once was. Called "A Distant Screen", the film was made with David Carradine and Stephanie Beacham, but I can't say I liked the way it was done. It was understood that I would also write for a second season, but Twentieth Century Fox who financing *Reacher* pulled out of that which was a great pity. I was paid infinitely more for "A Distant Screen" than for anything else I've ever written.

"I wrote the first episode to be shot of "CATEW. STEEP". "Double Dutch Deal". I would like to have worked on the second season too, but none of the original writers were asked back; the series was totally revamped. It was made by London Weekend Television for TVB, so there were two lots of bosses on it. I had a few fights with that script. It was accepted, paid for, liked by everybody and all set to go. Then about a week before they were going to shoot, I was asked to go and see the director Ian Toynton "to go over a few points". We went through the script, changing the odd line of dialogue, fitting in new locations and events etc. We were getting on quite well till we got to page 48 and he said "Just one small point here. This Dutchman, who everybody is trying to kill eventually finds the girl he's

Below/Merten (James Salmon), Salem (Giles Farner) and Ruth (Glyn Moody) watch as Phil (Simon Ward) assures the last segment of the Edison in "Commission", the last episode of the second season of TVB's popular series "INTO THE LABYRINTH".

looking for and we have a happy ending. A pity. I think he ought to be killed". I was astonished. To have come up with a logical but up-beat ending in an otherwise downbeat story was what everyone else had liked. But I was made to feel that if I didn't give in I'd not work for TVB again. I was so angry I got on to Jimmy Gater, the managing director, but he supported Ian Toynton. So the shoot went ahead and the guy died, and it turned out that they had already hired a stunt man to do the death-scene shot before I'd even been asked to change the script! I wish I'd stuck to my guns as I was legally entitled to under my contract. It's not as if I've worked for TVB again anyway.

"Changes are often made by directors without the writer even knowing about them. I remember at the end of "High Mountain", an extra silent scene was added by the director, but as it contained no dialogue it was not considered a revision that required the writer's approval. But to me it ruined the whole thing. Though I protested through the Writer's Guild, it was too late to have the offending scene removed.

"Directors, when filming, often play havoc with a writer's script, sometimes distorting it out of all recognition in the interests of exciting film shots. On location they don't have producers or script editors breathing down their necks, certainly not writers. But there are their own they do what they like and come back with hundreds of feet of film that cost so much to shoot that no one afterwards wants any of it cut. If it doesn't really fit the script then the writer is under pressure to rewrite his script to fit the film. At the end of the day it's always the director who gets all the credit, not the writer, which is why so many of us would love to direct our own material. But unless you're a big name such as Dennis Potter, you don't get the chance in. Directors, of course, are allowed to write their own scripts and often do. But the reverse must never happen. Writers should know their place. Such is show business."

We should like to thank Martha Worth for giving up a couple of days to attend the Texycon Convention in Stockbridge on 5th/6th November 1989 and for giving us the two interviews from which this material is taken, as well as his help in editing it - September 1990.



TIME SCREEN LYRICS

Compiled by Andrew Pixley

One of the main successes of Gerry Anderson's most famous creation, "THUNDERBIRDS" was surely the dramatic military march, so beautifully crafted by the late Barry Gray, which opened and closed the classic episodes with its strong images of the Tracy boys and their wonderful craft. Finally it seemed the supermen and women above had thrown aside the last of their childish trappings of cuddly pets (Gitch, Zonic, Gink) and clumsy theme songs to drag Gerry and Sylvia's creatures into the amazing world of the one-hour format.

However, this was nearly not the case. As is well known, the series was originally intended as a thirty minute commercial show and various episodes, including "Trapped in the Sky", "The Perils of Peasdale", "Terror in New York City" and so on, were reshot with additional footage. But also at this time, the opening and closing credits were going to be songs sung by Gary Miller - he of "STINGRAY" fame - and to follow the established trend of an opening theme about the wonderful craft involved, and a closing theme about romance, no doubt played as Alan and Tia-Tia gazed lovingly into each other's

eyes. The opening tune would be in such the mould of "Supercar", "Zero G" and "Stingray", the closing slush akin to "I Wish I Were a Spaceman" and "Agas Marins".

The two tunes are near identical, punctuated in the case of the opening theme by idiotic rocket and explosion sounds when the word "THUNDERBIRDS" is sung. For a switch of the closing theme, listen to the final song played by DJ Rich O'Brien in "Blowout" dedicated to the Tracy boys. (E.R. owners of Channel 5 video "THUNDERBIRDS IN OTHER SPACES" will find a different version of the song grafted on to the soundtrack by the American production company that put the file together).

Each tune starts with six staccato beats, played twice, and then launches into a similar sort of light skiffle theme.

Thankfully the tunes were never used elsewhere. It just shows that Barry Gray could have his off-days too.

THUNDERBIRDS

(two explosions)

If your life or your love are in danger,
Or your heart is in distress,
Call International Rescue,
By sending them an SOS.

Then you'll see...

THUNDERBIRDS! (explosion)

Flying way up high.

THUNDERBIRDS! (explosion)

Roaring through the sky.

If you are on the edge of disaster,
Or you're stranded in outer space,
Call International Rescue,
No matter what the time or the place.

Then you'll see...

THUNDERBIRDS! (explosion)

Hurrying to save the day.

THUNDERBIRDS! (explosion)

Thundering on their way.

THUNDERBIRDS! (explosion)

THUNDERBIRDS!



FLYING HIGH!

When you said we were through last night,
I was as low as a burnt balloon
But when you ring me this morning,
My heart jumped over the moon.

And now I'm...

Flying high!

Just like those Thunderbird men.

Flying high!

Now that we're together again.

When you are not in my arms,
I'm a long, long way from heaven.
But when you say that you love me,
Very soon I'm doing Mach 7.

Flying High! Yeah!

It's so wonderful to be alive.

Flying High!

Just as high as Thunderbird Five.

Flying High!

Flying High!

Chocky

by SUE FLOWER
with thanks to
PAMELA LONSDALE

all through the ages, mankind has had a desire for special beings that would watch and guide him. Fairy godmothers and guardian angels are just two of the names given to such concepts. In the fifties, when mankind seemed in imminent danger of destroying both itself and the planet, writers and film-makers began to look towards outer space in the hope that someone out there could save man from his own folly and guide him to a better life. In 1968, this idea was picked up by author John Wyndham and used in his book "Chocky". Like other John Wyndham books, e.g. "The Day of the Triffids" which focus on world events, "Chocky" deals with the effect of an alien influence on one family and particularly one small boy.

In 1984, "Chocky" was adapted into a highly effective children's serial by Thames Television.

The visual realisation came about as a result of a happy coincidence in the children's department at Thames Television. That an executive producer, Pamela Lonsdale (who had series such as "THE LION, THE WITCH & THE WARDROBE", "ACE OF WANDS" and "SHADOW" to her credit) had been trying for twelve years to get the rights to Wyndham's book and produce a television version. These rights, though had continually eluded her and been tied up in an option to another group. Then in 1983, Lloyd Shirley, the head of both adult and children's drama, came to her with a script adapted from the book in question which had been offered to Thames for production. This had been the result of work by Richard Bates, the son of E.H. Bates, who acquired the rights, and his trusty scribe Anthony Read (who had been producer of "THE THUNDERMASTER", script editor of "DOCTOR WHO" and "BAMBER HOUSE OF HORROR" amongst others) who had created a six-part serial version.

Leaping at the chance, most of the creative input then came from the Thames Television team and Richard Bates. Left to them to it - soon to set up another adaption of classic SF for the BBC in the form of "THE THING". The late Vic Hughes, an experienced Thames director/producer who had handled shows such as "THE TOMORROW PEOPLE", was assigned as producer, and was also to direct three of the episodes. Episodes Two, Three and Five were placed in the charge of Christopher Hodges. This was Hodges's first children's assignment; prior to this he was best known for episodes of Yorkshire TV's "HAPPY", LWT's "THE GENTLE DOLLS" and Thames' "JENNA JONES INVESTIGATES". Although the serial was continuous and mixed in its production, it was partitioned in such a way that each director stuck almost rigidly to the three episodes assigned to them, although Hughes did handle some inserts for Hodges's episodes. Hodges came up with many pieces of brilliant direction. During the third episode, Lantis listens, confused on his face, to Matthew explaining concepts beyond his understanding whilst happily swinging on a garden swing - the boy reflected, smiling, in the spectacles lenses perched on the nose of the bemused psychologist.

On the finished product, the opening titles developed by John Sharp prepare the viewer straight away for something unusual. A hologram of a pyramid twists and turns, dissolves itself over the image of a slightly elongated and barely lit face of a young boy who then turns to look at the countryside bathed in strange lights, giving the impression of our world viewed through alien eyes. The word "CHOCKY" then appears with the triangular face of the pyramid forming the letter 'C'. The images of triangle and

Imaginary Friends



Mary (Carol Brinkley) and David (James Narvaldine) question Matthew (Andrew Silcox) about his pictures

pyramid are used several times throughout the story to convey Chocky, as are the haunting electronic themes from the title music. John Ryde developed the synthesised title score for the show, whilst other music, which was minimal but atmospheric, and sound effects were found on stock tracks on mood discs at Thames' drama library.

The opening credits for the first episode have set the mood for something out of the ordinary, and this seems to be verified as galaxies spin around the screen. But no, this is merely the London Planetarium, the scene of a birthday party for Matthew Gore. There the two main themes of the story are introduced: the alien force from space and the cosy everyday world. We are at once introduced to the Gore family, Matthew who is celebrating his twelfth birthday, his younger sister Polly, his parents Mary and David, and Colin his best friend. Within the first two minutes, Anthony Read's excellent script cleverly and naturally establishes all the main facts without belabouring them, a problem which hinders the first episode of many series.

Matthew is a happy, healthy and apparently normal little boy who was adopted as a baby. His sister Polly has the usual irritating habits of small younger sisters, along with an imaginary friend called Piff who needs chairs left for her and has to be fed at the tea table. Mary and David are happy, contented parents who love both their children and co-exist well with them. An ideal family - if there is such a thing - though not shockingly perfect, the more so to show the contrast with the disruption that Chocky brings into their lives.

Having established our normal happy family, the story now allows the unusual to creep in. It begins in Matthew's maths lesson. The pupils are working quietly when we become aware of a presence in the room, indicated by a faint light effect and whispering sound. The presence seems to be searching the children, who shake their heads when it passes by as if a fly has disturbed them. It finally settles on Matthew, glows and disappears. Matthew shouts out, "What?", but when asked what is wrong by a teacher replies, "Nothing." He then appears to be listening to someone and attacks his work with gusto, finishing well ahead of his fellow and looking very smug about it.

First, his parents start noticing odd things about him. Matthew asks his mother unusual questions such as "Why are two sexes needed - wouldn't reproduction be simpler just with one?" His father oversees him in the garden having a lively discussion as to why there are twenty-four hours in a day and seven days in a week, when his invisible partner seems to think thirty-two hours and eight days would be more sensible. When Mary and David discuss it, they are worried that the family may have acquired another Piff. In these scenes, Andrew Silcox handles very well the problem of portraying communication with an invisible person without

looking stupid, a problem encountered whenever telepathy is used on television.

Matthew also seems to have acquired 'messing' skills with the Rubik's Cube (although the configuration he solves it from is remarkably easy) - which dates the television series quite precisely - and has developed a Uri Geller talent for spoon bending, although the point of this aside added to Vyndham's novel is never made clear. In addition to this he becomes a wiz at computer games. These insertions come from the production team to give the series an Eighties feel, and also to give more visual emphasis to the new powers for the television series.

Chocky is first mentioned a few days later when Matthew is ill in bed with flu. As he tosses and turns with the fever, his parents downstairs hear him shouting at someone called Chocky to go away and leave him to sleep. The mysterious Chocky won't go until, on Matthew's request, Mary tells it to leave by speaking into thin air over Matthew's head.

After the boy's recovery in the next episode, his father questions him about Chocky and learns that 'he' is real but invisible. Matthew himself is concerned, since an off-hand comment from Colin had implied that only mad people heard voices. As for Chocky, he explains 'she' asks a lot of questions and wants to know all about the world. David notes that there is confusion over whether Chocky is male or female, and Matthew says that where Chocky comes from, they don't have two sexes. In the end, it is decided to call Chocky 'female' for business sake.

A few days later, David brings home his new car - an 'A' rag Citroen - which all the family look at admiringly. Like any young boy, Matthew is keen on the technical aspect and wants to study the engine. His family go indoors for tea, but are disturbed by the sound of Matthew shouting outside. David rushes out to find his son having a screaming tantrum at someone to go away. As he is calmed by his father, Matthew tearfully explains that Chocky has been making fun of the car, saying it is stupid, dangerous and old-fashioned, though Matthew himself thinks it is wonderful. His parents are

naturally becoming more worried that Matthew is taking this 'imaginary' companion so seriously. Andrew Elkins here delivers one of the most impressively chilling pieces of acting by a child seen on television, conveying complete hysteria without looking stagy or hysterical.

David and Mary are then called to Matthew's school by his maths teacher, Mr Trimble, who tells them that Matthew's approach to work has changed dramatically. All the teachers have noticed this, but particularly in mathematics where he has started doing all his work in binary. Of course, when Matthew is asked to explain he replies that it is the way Chocky works. This leaves his parents even more confused, since if Chocky is not real, who is telling him these things? Since Matthew is not their natural son, they fear there may be a history of mental illness, and Mary is already losing her patience with the situation. By the third episode, their thoughts of seeking professional help are urged on when Chocky causes Matthew to get into trouble by exploring a boat. David suggests an old friend from Cambridge University who could help Matthew, Roy Landis - a consultant psychologist.

The question of Chocky being real is confirmed to the viewer by using a whispering sound every time Chocky is meant to be speaking to Matthew. Each time the sound is used, it becomes more and more distinct until by the third episode it can almost be understood by the viewer. Though this does lead to the effect in some ways, it reduces the 'Is he mad?' question posed throughout most of Vyndham's original story. The viewer of the serial is definitely put in Matthew's court, where the book is told from the point of view of David as he struggles to come to terms with events. Much of the serial also concentrates on David's background, which is superfluous to the plot.

By telling Matthew that Landis may have met something like Chocky before, David persuades the boy to talk to him when he visits for dinner. After a long discussion with Matthew, Landis tells Mary and David that Chocky has his baffled, since he cannot see how Matthew could have acquired some of these concepts if they hadn't come from an outside influence. He mentions that Chocky could be some kind of wandering spirit, speculating on a form of friendly possession which Matthew seems able to control. The word 'possession' is too much for Mary who refuses to listen to Landis, and immediately becomes the protective mother.

Mary (Carol Drinkwater) tries to soothe Matthew (Andrew Elkins) when he falls ill and is disturbed by Chocky





Matthew (Andrew Elliott) is questioned at school by his best friend, Colin (David Steafield).

Matthew reads a book in his bedroom - the pages turning by themselves - which he complains is boring. He asks Chocky if it is possible to see her. She replies that they are too different and he would be afraid, but agrees to show him her energy field. A swirling green effect, rippled in time to the speech of voice artiste Glynn Brooke, created by lesser light caught in clouds of smoke appears in one corner of the screen, with blue and green lights playing over the bedroom ceiling. Shots, executed through the lesser effect using a fisheye, less show the being's point of view towards Matthew. During this sequence, Chocky's voice becomes distinct enough to be understood and is decidedly female, although processed through a synthesiser.

The start of the fourth episode introduces the viewer to the artistic side of Chocky and Matthew's relationship when Mary finds some strange paintings hidden behind Matthew's cupboard. They are obviously not the normal work of a small boy as it has already been shown that Matthew is no great shakes when it comes to art. Though these pictures are artistically good, the views are slanted - as in the opening credits - and the colouring strange. When Matthew is asked about them, he explains that Chocky told him that his art was poor because he didn't look at things correctly. She taught him to clear his mind, and then she takes control of the painting. One of the teachers at school, Mrs Baines, saw his produce such a picture and asked if she could keep it. Mary is worried that Chocky is able to take control of her son, although David feels that Matthew can control it.

The summer holidays are in Saxon and fast approaching and the Gore family are going away to stay in a riverside cottage with Colin, his parents Alan and Phyl and his sister Emma. Matthew asks Chocky to leave him alone at this time, but after shechildishly teases him about the strange nature of holidays, she leaves it once and fears he has upset her. A few days later, Mary and David have an afternoon away from the kids who play happily on the riverside and the jetty. Whilst Colin and his father go off to get some drinks, a boat breaks loose from its moorings upstream and drifts towards Polly and Matthew. The shout from Emma comes too late and the boat hits the jetty, throwing brother and sister into the river. As they float struggling downstream, the episode ends effectively with a long piercing slow-motion scream from young Emma which would do credit to any assistant of the Doctor.

Mary and David return to be told by Alan and Phyl that their children are fine, since Polly was rescued by Matthew. A local colonel was so impressed that he is recommending Matthew for a medal. David is dumbfounded since he knows Matthew is unable to swim.

The viewer is now shown a slow-motion flashback of what happened as Matthew relates events to David. As he was about to go under, Chocky told him not to panic but to use the same technique as when painting, thus Chocky enabled his mind and save both himself and Polly. During this chat, David notices a strange picture showing a purple land with weird hills and buildings, dominated by a giant translucent pyramid. Matthew explains that this is Chocky's home.

Visually, this is the most exciting part of the story, tastily filmed on location under the auspices of a stunt expert. The boat is seen moving silently towards the pier where the two children are innocently playing, only the wood creaks alerting viewers as to forthcoming events. The viewer sees young

Matthew startle about as she becomes aware of the danger, and the two children's frightened stare an impact occurs and they are thrown into the water. The camera fixes on debris of the jetty floating on the silent rippling water, backed by the girl's continuing scream. The worry that they may have drowned is instantly dispelled at the start of the fifth episode as the parents arrive home and the events are talked through by Matthew in flashback.

Life returns to normal until at breakfast one morning back at home, Mary hears about the rescue on a BBC radio programme, which claims that Matthew was saved by a guardian angel who told him what to do. Polly spots a newspaper story carrying the same reference. Confronted with this, Matthew explains sheepishly that he didn't realise that the person he had tried to describe his feet to had been a newspaper reporter.

The Gore house, and Mary in particular, is deluged by calls from reporters, psychics and cranks. To make things worse, the evening paper reveals that the painting by Matthew taken by the art teacher has won a nationwide competition. Mary says she cannot cope anymore, and fears what will happen when the media connects the two stories. David arranges through Linda for Matthew to see a top London psychiatrist, Sir William Thorpe.

Matthew is left by David at Thorpe's consulting room where the boy is hypnotised with a spiralling record. Throughout the sequence, it is clear that Thorpe is not a man to be trusted, and when David returns he is brushed off with a tale that such a fantasy structure is not uncommon in boys like Matthew. Chris Redgrave's direction is again effective. When Matthew enters Thorpe's office, a high camera looks down upon him. As he approaches the psychiatrist's desk, a low shot goes up at Thorpe.

Returning home, Chocky warns Matthew that it could be dangerous for him if she stays. He is upset when she tells him that she must go back to her own people, and he must forget her. Things are made worse when a parcel arrives the next morning with a medal for life-saving inscribed to him. He runs from the house in tears, saying that the medal belongs to Chocky.

In the final episode, David arrives home a fortnight later to find that Matthew hasn't returned from school. He and Mary contact hospitals and the police to no avail. They bore nothing for two days until a picture in the paper prompts another parent at the school to say that he saw Matthew getting into a Mercedes with a stranger the following evening. This is followed by stock footage of police bunting the undergrowth, no doubt from a real-life case of this type.

Five days later in Birmingham, Matthew walks up to a policeman to say that he is lost. Recognised at once, he is whisked home to his delight in a police car. The short scene opens with a stock shot of Emma and the remainder, shot in London, goes overboard with a 'BIRMINGHAM' sign behind the policeman who himself sports a broad Brummie accent, neither of which were necessary.

At the police station, Inspector Maggie tells David that Matthew is completely unbroken apart from some small marks on his arms. Matthew doesn't even realise he had been kidnapped, he thinks he has been in hospital after a car accident where he was given a special new treatment for a broken leg. He relates his story to his parents again in a series of silent slow-motion flashbacks. A surreal effect is given to the hospital scenes by showing him in a completely white room where even the flowers and fruit are all black and white, recorded through a distorted fish-eye lens.

Next day, Matthew tells his father that Chocky wants to speak to him, and in his room, Matthew lies on his bed explaining that if he lets his mind go black, Chocky will speak through him. For this effect, Andrew Elliott's voice was accordingly synthesised. Chocky explains that she is an explorer, a teacher or a scout sent from a far away place for people to use their minds to travel since thought has no mass and can travel instantly. They are sent to find worlds suitable for colonisation. Earth is not, yet Chocky stayed because of the intelligent life.

Finding explanations hard with Matthew's limited vocabulary, Chocky decides to appear directly to David now that he accepts her. The lighting effect and voice are used to their fullest now - the only effect used throughout the show which shows that good drama does not need an overkill of Jerry

effects. The "Chocky" effect works well apart from one section where the energy field is meant to pass behind David, but the shots are misaligned.

Chocky explains that mankind must find a way to harness cosmic energy, and she hoped to encourage Matthew to take an interest in physics which would lead him to discover this and make him greater than Newton or Einstein. However, she becomes too fond and involved with him, unable to let him draw at the river where she should not have interfered. When Thorpe hypnotised Matthew, she realises the dangers of such a powerful man. Kidnapping Matthew to drug and interrogate him was just the start, powerful energy concerns would not let a little boy's life stand in the way of their profits. He will be safe if he stays away from science and dedicates himself to the arts. Chocky will leave him, but hopes to encourage mankind to develop cosmic power by helping several people in little ways. She then asks to be left alone to say good-bye to Matthew.

The serial ends some days later in the park with Matthew drawing, and saying it is not as good as when Chocky helped, but now he knows how to look at things. David gives him the life saving medal, which at first Matthew refuses, until he turns it over and is delighted to see it inscribed "Awarded to Chocky for a Valorous Deed".

Converting books into successful television series can be very difficult, and there is nothing worse than seeing a favorite book mangled around by television. Even when the story is strictly adhered to, it is not necessarily presented the way readers have imagined it. "CHOCKY" however seemed perfectly to capture the mood of the book without getting bogged down, and indeed improved on some aspects such as the notable cutting down of Mary's emotional outbursts. The lengthy explanations which were needed were not allowed to drag. Visually it was very well conceived, notably the Chocky effect which gave the visual concept without looking silly. In the book, Chocky does not appear as such, but clearly an impressive visual was a must for television realisation. Fassina Lonsdale had been resistant to this suggestion for some time, determined to remain true to the book, but the migration of Chocky into the visual media from being just a voice was accepted without a single complaint.

David (James Marcelline), Mary (Carol Drinkwater) and Polly (Sue Hart) accompany Matthew (Andrew Elkins) to the exhibition where his picture has won first prize

from the viewers, and indeed brought praise from the brother of the late John Wyndham.

The acting was of a higher quality than is regrettably often found in children's television, but this is because it was treated and realised as an adult drama. James Marcelline and Carol Drinkwater were both experienced television players - Marcelline notably with his role as Tom Crane in the BBC's "THE GREEN MACHINE" - and played their parts very well. Unfortunately, Carol Drinkwater's part as Mary called for her to be perfectly made up and dressed on each occasion with a seemingly limitless wardrobe. This, and the beautifully turned-out set to mention large bags, made the setting a little too much like a cornflakes advert at times.

Andrew Elkins was found by chance when one of the production assistants visited a school play in Wimbeldon to see one of her friend's children playing a lead role. However, it was Andrew, playing a very minor part, who captured her attention and, realising that he was a gifted child in many areas, suggested him for the part.

Location filming was essential for the series to augment the studio taped interiors, which consisted of sets for the Gore home in Eddisbury, the holiday cottage, the white room and offices for Thorpe and Kappa. The scenes of the holiday at the castle, plus the river sequences were all shot around Arundel Castle in Sussex. The family home for the Gores was found a few doors away from Fassina Lonsdale's house in West Horsley. A cricket match shot at a school in Guildford was another addition to Wyndham's original to make the story more visually exciting, and the other classroom scenes were also enacted here. Material was also shot on streets in London and at the London Planetarium. The only alterations that had to be made to Anthony Read's draft were to delete some of the more talky scenes between the parents. Intelligent and well-crafted, the serial was very well received when shown as part of the spring 1984 package by ITV, and later that year Fassina Lonsdale and Vic Hughes spent two days editing together a compilation version for repeat over the New Year period, producing a far tighter and less rambling version.

All in all, "CHOCKY" was an interesting series which, had it been on the BBC, would have fitted well into the Sunday evening family slot. As it is, as with most very good children's drama, it must have been missed by many adults who would certainly have enjoyed it.



Chucky

Compiled by Andrew Pixley

with Sue Flower

Episode Guide

Regular Cast:

James Renold (David), Carol Drinkwater (Mary) and Andrew Ells (Matthew).

From the book by John Wyndham.

Dramatised by Anthony Head.

Theme Music by John Hyde.

Designer: David Richards.

Producer: Vic Hughes.

Executive Producer: Pamela Lonsdale.

9th January 1984

EPISODE ONE

Directed by Vic Hughes.

Guest Cast: Zoe Hart (Polly), James Greene (Mr. Trumble), Devlin Stanfield (Colin), Edith Green (Mrs.), Jonathan Jackson (Mark), Peter John Rockford (Roger), Catherine Ecombe (Gloria).

Twelve year old Matthew Core suddenly starts talking to himself, asking strange questions about the human way of life and acquiring talents he never had before. At first his parents think it is just a passing phase, but when Matthew falls ill, they realise that he is being tormented by something called 'Chucky' which is invisible to them.

Broadcast: 1645 - 1715

16th January 1984

EPISODE TWO

Directed by Christopher Hodson.

Guest Cast: Zoe Hart, James Greene, Devlin Stanfield, Lynne Pearce (Miss Gladys), Jonathan Jackson, Edith Green, Peter John Rockford, Catherine Ecombe.

Encouraged by his invisible friend 'Chucky', Matthew starts asking some very awkward questions about sexual reproduction in his biology class. His parents are shocked by his strange behaviour towards David's new car, and baffled when his maths teacher explains that his talent for the subject involves the binary calculations.

Broadcast: 1645 - 1715

23rd January 1984

EPISODE THREE

Directed by Christopher Hodson.

Guest Cast: Zoe Hart, Jeremy Bulloch (Gandalf), James Greene, Devlin Stanfield, Patrick Blackwell (Shaman), Gary Raynor (Goldelement), Glynnis Brooks (Chucky's voice).

Chucky takes a dramatic part in Matthew's school cricket match when all seem lost for the school, and David organises for Matthew to talk to a psychologist colleague, Roy Landis, about his friend. Chucky finally agrees to make himself visible to Matthew in the form of her energy field.

Broadcast: 1645 - 1715

30th January 1984

EPISODE FOUR

Directed by Vic Hughes.

Guest Cast: Zoe Hart, Colin McCormack (Max), Penny Brownjohns (Phyllis), Devlin Stanfield, Kathleen Conroy (Mrs.), Glynnis Brooks. Mary, Matthew's mother, is concerned when she finds some strange paintings and drawings in his bedroom - created with the help of Chucky. The family go on holiday to a riverside cottage, where Matthew and his sister, Polly, have a frightening experience whilst their parents are away.

Broadcast: 1645 - 1715



Matthew (Andrew Ells) is confined to bed with an illness in the first episode of "CHUCKY".

6th February 1984

EPISODE FIVE

Directed by Christopher Hodson.

Guest Cast: Zoe Hart, John Grillo (Sir William Thorpe), Devlin Stanfield, Colin McCormack, Penny Brownjohns, Leo Dolan (Postman), Deborah Fairdin (Girl reporter), Janet Rayford (Granny woman), Brian Redhead (Gardener), Gary Watson (Radio reporter), Glynnis Brooks.

Matthew's miraculous feat of saving both himself and Polly from drowning in the river is kept top of the newspapers when it is revealed Matthew cannot swim and had help from a 'guardian angel'. In desperation, David and Mary seek the help of psychiatrist Sir William Thorpe, but the session with Matthew has sinister overtones.

Broadcast: 1645 - 1715

13th February 1984

EPISODE SIX

Directed by Vic Hughes.

Guest Cast: Zoe Hart, Penny Brownjohns, John Pennington (Sleep Maggot), Derek Bruce (P.G.A.), Martyn Lewis (Gardener), Glynnis Brooks.

Matthew fails to come home from school one day, and his parents fear that he has been kidnapped. Days later he is discovered wandering in Birmingham, and it is soon clear to all that he has been subjected to some bizarre form of interrogation.

Broadcast: 1645 - 1715

All six episodes repeated as compilation "CHUCKY" on 31st December 1984 1535-1745

Thames Television

Six Episodes - Colour

A Decade Of Thame

The organisers of TellyCon, the annual British Telefantasy convention, are planning a special one-day event to celebrate "A Decade of Thame Telefantasy". They will be screening episodes of the Thame Television series "ICE OF VENGEANCE", "THE TOMORROW PEOPLE" and "QUATERMASS" together with guest discussion panels. This should be a must for all fans of vintage '70s telefantasy.

The event will be held on November the 11th in central Birmingham. Anyone wishing to attend should write to the following address enclosing an s.a.s.

TellyCon,
15 Cottingham Grove,
Quenby Road,
Great Barr,
Birmingham B43 7EE.

12 and 3

I have purchased some issues of your magazine, but I do not have a complete set, which is why you may have produced answers to the following questions that I wish to ask:

- 1) Can you provide me with a name and address for the Doctor Who Appreciation Society?
- 2) I am trying to obtain an episode guide for "DOCTOR WHO" during the period when Jon Pertwee and Tom Baker played this character?
- 3) I understand that a new "SPACE:1999" has been released by Channel 5. Can you provide any details, especially the episodes of the show that are to be found on this?

Thank you for your assistance.

ANDY RYAN, London, SW6

Sorry to help. 1) The address is P.O. Box 510, London, SW17 8PS. Don't forget the SW6. 2) This period is covered by "The Doctor Who Programme Guide" Volume 1 by Jean-Marc L'Officier, published in paperback by Target Books and hardback by W.H. Allen in 1981, and to be updated for reprinting by Target in December 1989. Also, episode guides for these seasons appear in Marvel's "Doctor Who - A Marvel Monthly" issues 60 to 72, with a new episode guide currently being printed which started the Pertwee Years as of Issue 145. The best reference material of all though is CWS' publications "An Adventure in Space and Time" for the Pertwee to Pertwee years and "In Vision" for the Baker years currently in publication. 3) TIME SCREEN is also considering a special episode guide if there is sufficient interest. 3) The new video is "SPACE:1999 - JOURNEY THROUGH THE BLACK SUN" which is a release of the BBC TV Movie made for the overseas market in the early 1980s. This comprises footage from the first season episodes "Collision Course" and "Black Sun".

Issue 4

Let me start by saying how much I've enjoyed the last two issues. The book listing in issue 4 was excellent and very handy. Just the sort of thing I can use as a reference for tracking down older books. I can appreciate all the effort that must've gone into it. Equally as good was the "DOOMWATCH" article. This is a series I've only ever seen during recent years and am always keen for more information on the show which the article definitely delivered.

Although I was never a great fan at the time, I admit that I also enjoyed the "RAFFLEK & STEEL" piece. It's always struck me as odd though that there weren't any

individual episode titles. Wouldn't each episode at least have a title during production?

The concluding part of the addictive "GHOSTBUSTERS" article was a very enjoyable read. Still don't remember many of the episodes, but would love the chance to see them. I'm surprised that BBC Video has not issued anything from the series since they like to edit their videos and in this respect, "GHOSTBUSTERS" would prove easy to do. I'm surprised there was no mention of Terry Nation's "Survivors" novel since at the end of it, the survivors were heading overseas and it was Abby who ended up being killed with Greg still very much alive!

Congratulations to Michael Richardson for making the locations article so interesting, but I'm afraid I've not been able to get into "THE STOMPER". "INTO THE LARSENTHIEF" is a series you're never quite sure you liked or not, but I enjoyed the article and would agree that the third season came off worse.

A few questions now. I'm always fascinated to find out what does and doesn't exist. So when you do articles on the older series like "H.G. WELLS' INVISIBILITY MAN", would it be possible to say which episodes no longer exist - if any?

How is the ITV listing of shows going? I know certain things such as episodes of "The Ice Warriors" have been returned to the BBC so perhaps a special issue could list the ITV shows and update the BBC listing.

Any chance of covering the Brian Clemens "THRILLER" series? It seems hard to find mention of this anywhere, even Dave Rogers didn't cover it in his brilliant reference book.

I'd love to see articles and guides on "ROBIE OF SWERDWOOD", "RAKIN'S 7", "OUT OF THIS WORLD" and "OUT OF THE UNKNOWN".

Keep up the good work

ALAN RUSSELL, Southampton, London SW15

With regards the ITV listing, it is increasingly difficult to find who owns the rights and prints to some shows, e.g. "SPACE PATROL". Other series though can be covered easily, such as "R.G. WELLS' INVISIBILITY MAN" since - being an ITC owned production - all the episodes exist of in some form or another. An update for the BBC material has been done, and will be printed at the appropriate time. "THRILLER" does not fall within our boundaries, and Dave Rogers did not list it since it was an anthology series - but basically about 42 episodes were shown in air sessions by ITC from April 1973 to May 1976. Two books by Ted Hart ("Thriller" and "Kore Stories from Thriller") were published by Montana, each with five episode adaptions. We have an interview with Richard Carpenter which we intend to run with a guide to "ROBIE OF SWERDWOOD" (HS), "RAKIN'S 7" and "OUT OF THE UNKNOWN" is covered partially this issue.

Avenging Angle

"TIME SCREEN" continues to be fascinating. A very interesting article in the future would be a look at what happened to "THE AVENGERS" between the colour Rigg episodes and the proper Thorne episodes when Brian Clemens and Co. were kicked out. What really happened? (Apart from the oddities of "The Great, Great Britain Crime" etc and Clemens come back? Three episodes were made by a different producer, John Bryce I think. I also believe that the dating is wrong for "The Forget-He-Knot", as I'm sure Linda Thorson's scenes were done just before "Gone" directed by John Hough (and unit).)

The first seven Clemens produced episodes of "THE AVENGERS" were a separate mini-season, shown in the US in

advertisements. Since the 'alternative' title sequence which appeared on the Channel 4 repeat of 'Look - Stop me if you've heard this one! But There Were Those Two Killers ...'. Most of the info comes from Claxton himself in an interview when I was at school in 1972!

ANDREW BAKER, Little Haywood, Shiford

A special article on behind-the-scenes aspects of **"THE AVENGERS"** has been in preparation now for some time and will be published when we feel we have sufficient material. The producer on the episodes shot between October 1967 and January 1968 (principally 'Invitation to a Killing', 'Invasion of the Earthmen', 'The Great Great Britain Crime') was John Bryson. In America, the eight episodes of the sixth season were aired over the January/March 1968 period, to be followed by the Thirteen episodes 'The Forget-It-Knot', 'Invasion of the Earthmen', 'The Curious Case of the Guestless Guest', 'Split!', 'Get-A-Way!', 'Save Game ... Will Beggar' and 'Look - Stop me ...' etc, plus a screening of 'Escape in Time'. The remaining 36 season seven episodes were then shown from September 1968 to April 1969 - in virtually every case still a few weeks ahead of UK transmission. An article on US advertising of each show with dates could be printed if readers show they are sufficiently interested.

Hot Metal

Yours is the only magazine I subscribe to. The erratic publishing is frustrating but I suppose it's better than nothing as issues cut.

Have you any plans to provide things a little more 'newy'. For example, **"MAD MAGAZINE"** was introduced excellently. Now there is talk of remakes of **"THE GIANT"** and **"THUNDER"** and films of **"DOCTOR WHO"** and **"THE AVENGERS"**, there is scope for more articles of a similar ilk. I'm sure it would benefit everyone if you did. **"TVW"** forged closer links on you compliment without crowding too much into each other's areas.

For some reason, I found issue 12 slightly less interesting than normal. I'm not sure why because I thought it struck an excellent balance with an article on an obscure series, articles on two classic shows and articles on contemporary programmes.

NICK GILBERT, Brockley, London

We have no intention, we're afraid, of attempting a news service. To do such things accurately and free from rumour, you need close links with production teams and programme scheduling, which our *enthusiastic* colleagues further in the south have more readily than is isolated in the north. **"D.W."** and **"Starburst"** both carry ample news items faster than we ever could, and we prefer to discuss the facts of what actually has happened, rather than play the gambling game of speculation on what is to be. We are actually helping **"D.W."** now with some news items, but also with details on older shows, such as their feature on **"DOCTOR WHO"**. **"MAD MAGAZINE"** was an exception where we had the information made available and since no professional magazines in the country were willing to even acknowledge the wonderful show's existence, let alone publish an article, we decided to go it alone. Other magazines have to be highly commercial and cannot cater for minority tastes. We can work in obscurity - but at a cost.

Where did the UFO Go?

I have a query having watched and enjoyed the **"U.F.O."** reruns. A sequence seems to be missing before the adverts. I'd like it used to feature a UFO spinning towards you and spinning away when the programme returned. Could you tell me if it's right and why this sequence was totally removed?

B. NEILSON, Tividale Valley

Indeed there was such a sequence used for the screenings up to about 1975 of the show on JTV, and it included the animation of the title letters forming plus the sound effects of the SFX. This is just one example of special film loops created for commercial breaks in the 1960s/1970s which were separate to the programme. These days they are usually omitted and replaced with a faded up caption card, unique to

the JTV region - and the chances of the stations placing the adverts at the correct point are remote anyway. Channel 4 managed to locate the cue for **"THE PREDATOR"** after protests at its absence during **"Arrival"** for all their screenings from **"Merry Happy Reunions"** onwards, and this consists of course of the penny farthing being assembled/disassembled with the jerking and appropriate bursts of the Greiner theme. That for **"THE CHAMPION"** featured the three agents turning away from/bounding to back projection of the Geesa's cockpit, again with a switch of Tony Scott's audio, and in fact during one transmission in 1984/5 re-run, Yorkshire television did actually show a freeze-frame from this at the ad breaks. Similarly Yorkshire retained the shot of Thunderbird 2 on the launch ramp, complete with music, for their screening of 26 episodes in 1975. Other film series - e.g. **"THUNDER"** - have these 'commercial' slides' actually cut into the print, but with the exception of **"CAPTAIN SCARLET AND THE MYSTERIANS"**, most JTC shows merely had a red bar to block in each prior to allow the insertion of commercials should this be required. Naturally some BS stations insert more ad breaks, and some ST stations would transmit episodes with no adverts at all. Anyone recall any others?

Cover Up Two

Regarding the letter in Issue 13 from David Greenham of Bristol concerning **"Radio Times"** covers, there were no stills featured on the covers from any of the serials or even the repeats, although there were a number of stills used with most of the cast lists plus the usual articles by Nigel Kneale which accompanied the first part of each serial.

PHILIP HINDLEY, Droylsden, Manchester

Bits and Pieces

I've been looking forward to reading an article and episode guide to **"DOWNTROdden"** for a long time and really enjoyed issue 13. I only regret missing issue 10 ... ANDREW SMITH, Putney, Bedford ... Finally just to say well done on the standard of the articles within the magazine. I find the range of topics very varied and interesting, especially the ones about programmes which I have not seen or in some cases even heard of ... BRYN WY JONES, Cwmbran, Gwent ... I would like to thank Neil sleep for the fine articles about **"DOWNTROdden"** I have been a fan for years ... NOT ALAN PEPPER ... Another splendid issue, particularly the article on **"B.B. WELLY'S INVISIBLE MAN"** - I think that **"TIME SCRAPER"** is at its best when it covers the more obscure programmes ... JOHN THREPFELTON

TIME SCREEN ERRATA

With thanks to Roger Fulton,
Pamela Lonsdale and
Stephen O'Brien

Number 12

p6

Throughout: substitute MRI and MR2 for MR1 and MR3 respectively. e.g. Murray is MRI's radio operator in part 2.

part 5 The title sequence had the words superimposed over the Earth, and then swinging up to focus on the Moon.

part 10 The END OF ACT ONE occurs later, at the point where the alien capsule is about to be opened.

Number 4 Reprint

para 11 The closing credits have a black background with white circles linked by white lines.
p4-10 Although only the three telewepisodes referred to in the text exist, the other episodes of at least "PATERNOSTERS TO KANG" and "PATERNOSTERS TO VENUS" exist in negative form.

para 5 RP200000 SIX: "THE FALLING STARS"
Guest Cast: Michael Bassett, William Leggett, Deborah Stanford, Michael Crane, Sylvia Davies, Edmund Bennett (Peter Fisherman), Angus Lennie (Glorious Fisherman), Hal Cleay, Michael Hersey, Phyllis Kenney, Robert Stuart.

p34 para 10 Citation: Correct credits.
"DIRECTED" = complete cast as follows:
Directed by Tom Wright
Music by Chuck Wild
Guest Cast: Gayle Redfern (Worm Smith), Hank Garrett (Gibbs), Lee Wilcox (Edwards), Sharon Barr (Garrison), Gregory Itzin, Rosalind Chao, Michael Bergman, Peg Stewart with Brenda Hayes, Gary Ballard and Clarence Brown, Dale Knott, Ken Ray, Larry Spisko. (Without V. Borges Sheppard)
Description: Episode Guide entry
"MART GRAS" (a.k.a. "MARDI GRAS") by Adrian Heinz, from a story by Chris Ruppenthal and Adrian Heinz
Directed by Jean Greek
Music by Chuck Wild
Guest Cast: Charles Rocket (Ned Grossberg) and Amanda Hillwood, Jerry Sturz (Gruenthal), Hank Garrett (Gibbs), Lee Wilcox (Edwards), Sharon Barr (Garrison), Andreas Katsulas, James F. Doonan and William Martin (as Cornelius Firth) with Carl Steven, Rob Martin, David Nees, Paula Marchese, Tom Kotsiris, Leigh Kelly and featuring Robert Forster, Kim Aspen, Mike Mori, Mary Kay Swanson (Without V. Borges Sheppard)
Plot corrections: Edith helps a distressed friend of Theodore's find her missing baby. Theodore and Murray visit the Ova-Vet centre as prospective parents.

Number 13

p2 para 12 "The Beginning" should read "The Beginning"
p3 cost "R.G. WELLS THE INVISIBLE MAN" should read "R.G. WELLS' INVISIBLE MAN"
"don't off" should read "and don't off"
"The Standard" should read "Tim Hennessy" throughout - similarly for Hennessy International
"Channel 5 Video" should read "Channel 5 Video"
"Wesdenen International" should read "Hennessy International"

p4 para 3 "George Salhild" should read "Gordon Salhild"
p5 photo1 This is not from "Birth of a Hope" but most likely from "The Witch"
p6 para 2 "Gone to the Angels" should read "Gone to the Angels"
p6 para 2 should read: The action begins ordinarily one day at Whitecross. The women are going about their business when suddenly a shot rings out.
p6 para 3 Material about "Turmsmith" should have been in brackets.
p7 para 4 "her first significant appearance" should read "her last significant appearance"
p6 para 4 "apparent though visiting" should read "apparent through visiting"
p8 para 4 "Survived Crime" and "Blake" should have been in brackets
p10 para 2 "perpetuating the activity" should read "perpetuating the notability"
p10 para 4 "war in men" should read "war in men"
p12 photo1 This is probably from "The Witch"
p23 para 6 "Directed by Robert Maxwell", should read "Directed by Peter Maxwell"
Description: All location shooting was done at Glastonbury.
"Gario" should read "Nothing"
p12 para 5 "Far location (G), this is not used in "THE CHAMPION"
p23 photo1 "Gelly Lane" should read "Gellie Lane"
p25 photo2 "JOURNEY INTO THE UNKNOWN" should read "JOURNEY TO THE UNKNOWN"
p26 photo1 "Donald Cotton" should read "Joseph Cotton"
photo2 "Tara King" should read "Tara King"
p27 para 2 "Do Me a Favor and Kill Me" should read "Do Me a Favor and Kill He"

p5 cost R.R. The British Telefantasy Book Guide catalogues all books up to and including December 1980.
eek "Hilary McPhail" should read "Hilary McPhail".
Photographs: "Adam Adamant Lives" BBC Enterprises Ltd.

para 2 Terence Dudley wrote three "DOCTOR WHO" stories, the other being "Wor to Tomorrow".
"The King's Damaged" should read "The King's Sonless".

para 3 "RANDELL AND ROPELINE ENCRUSTED" should read "RANDELL AND ROPELINE ENCRUSTED".

p6 para 1 "photographic secret paper" should read "photographing secret paper".

p6 para 6 "one of the episodes" should read "one of the episodes".

p6 para 3 "Miss Willis" should read "Miss Wild".

p10 para 2 "TOMORROW, THE RAT" transcribed 23 March 1970

para 5 "Bigot" should read "Liquer".

p12 para 1 "Gir flesomes" should read "Gir Mortesomes".

para 3 "Andrew Section" should read "Andrew Section".

p16 para 10 "in the third story" should read "in the fourth story".

p17 para 8 "whom head" should read "whose head".

p20 para 6 "Sapphire as Steel" should read "Sapphire and Steel".

p23 item 9 "THE ADVENTURE OF: NEW EXPERT" (Original story featuring Sted and Tere King) correct spelling: "THE STED: AN ADVENTURE EXPERT" ...

item10 "BLAKE'S SCORPIO ATTACK" (Novelisation of "Rebuses", "Traitor" and "Guardians")

p24 item26 correct spelling: "TODGE AND THE IRISH PLANT".

p29 item11 "THE PERSONAL LIFE: A Day in the Life" by Hank Stine (pen-name for Hank Stine)

p33 item 4 "The Children of Israel" should read "The Children of Israel".

item10 "THE EAST OF SHADWELL" (Contributions from Joan Aitken, Josephine Poole, Stuart Alexander, Peter Elkin) Published by Carcanet - Illes.

item11 "SCARFACE - EASTWALL" (Novel issued in 1982 by Pocket Books)

p31 item 5 "Ronald Harrope" should read "Ronald Harrope".
Description: The first season of "TRANSHUMA", subtitled "Spooky" was in fact made and edited as a series of supernatural plays in its own right. "STORY" - thus the book for the series isn't included.

"STORY" Edited by Pamela Lonsdale (Contributions from Dennis Rovitha, Jane Hollwood, Maggie Wendy, Leon Garfield, David Ropkins, Vivien Stock) UK Pub: 1983 1/b Methuen
UK Pub: 1984 pb Thomas Magnet (Methuen) (Novelisations of "The Exercise of Fury", "In a Dark, Dark Box ...", "War Games with Caroline", "The Dandy Roberts Show" and "The Ghoulish Earth" by E. Chittyd-Byers, "The Boutiful Ghost" by Leon Garfield with a short story called "The Rake" - the latter not part of the series)

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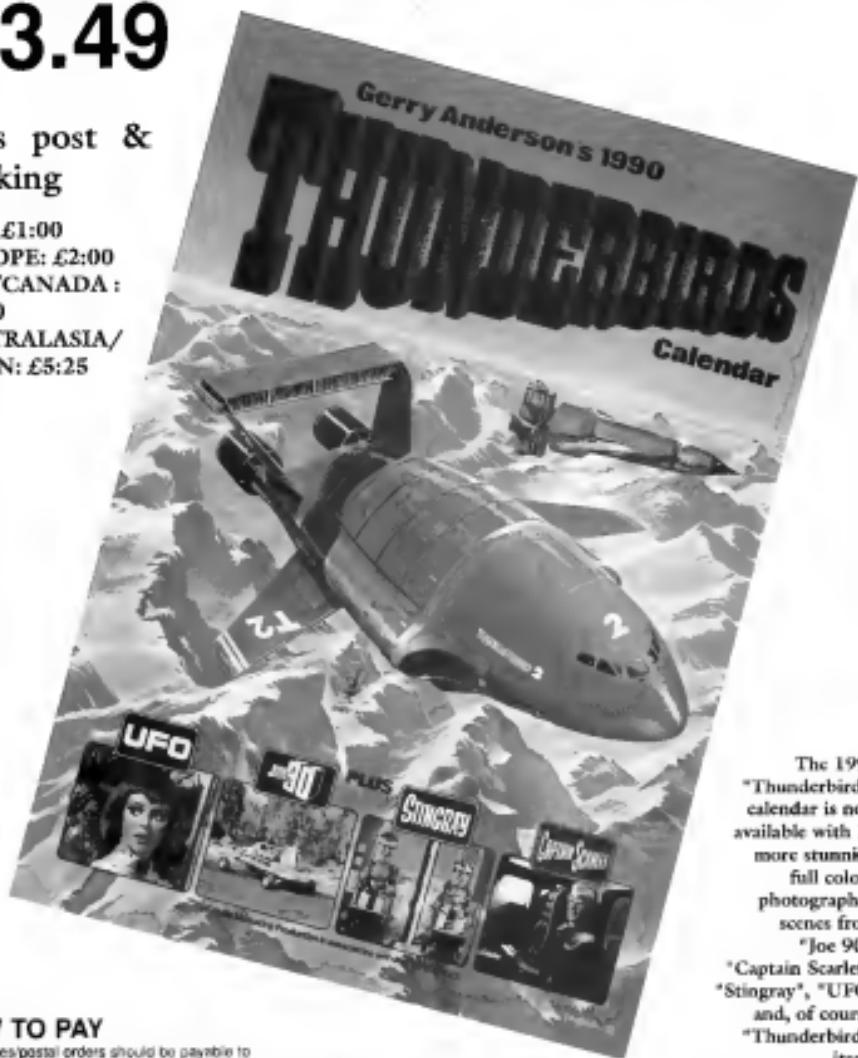
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